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THE COLLEGE AND UNIVERSITY FINE ARTS CENTER. REPORT FROM A WORKSHOP SPONSORED BY PERKINS AND WILL, ARCHITECTS, AND COLLEGE AND UNIVERSITY BUSINESS MAGAZINE (CHICAGO, DECEMBER 28, 1960).

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VIEWS CONCERNING THE FINE ARTS CENTER CONCEPT WERE GENERATED FROM WORKSHOP DISCUSSIONS ON THE FUNDAMENTALS OF COMPOSITION, EDUCATIONAL SCOPE AND FORM, IMAGINATIVE TEACHING METHODS, AND THE DETAILS OF SHAPE, SIZE AND EQUIPMENT OF EXISTING CENTERS. THE EDUCATIONAL PHILOSOPHIES DIRECTING THE FINE ARTS CENTER, THE DISCIPLINES WHICH MAY BE INCLUDED IN SUCH A FACILITY AND THE TYPES OF FACILITIES WHICH ARE REQUIRED FOR ART, MUSIC AND DRAMA WERE REVIEWED. ALSO DISCUSSED WERE POSSIBLE COMBINATIONS OF THE ARTS INTO A MULTI-USE OR GENERAL PURPOSE FACILITY. FOUR PROPOSED CENTERS WERE INVESTIGATED IN TERMS OF SPACE REQUIREMENTS AND DEPARTMENT UTILIZATION, AND TWELVE CENTERS WERE ANALYZED TO DEMONSTRATE HOW EXISTING FACILITIES HAVE SATISFIED THE OBJECTIVES OF AN INTEGRATED, FINE ARTS COMPLEX. (BH)

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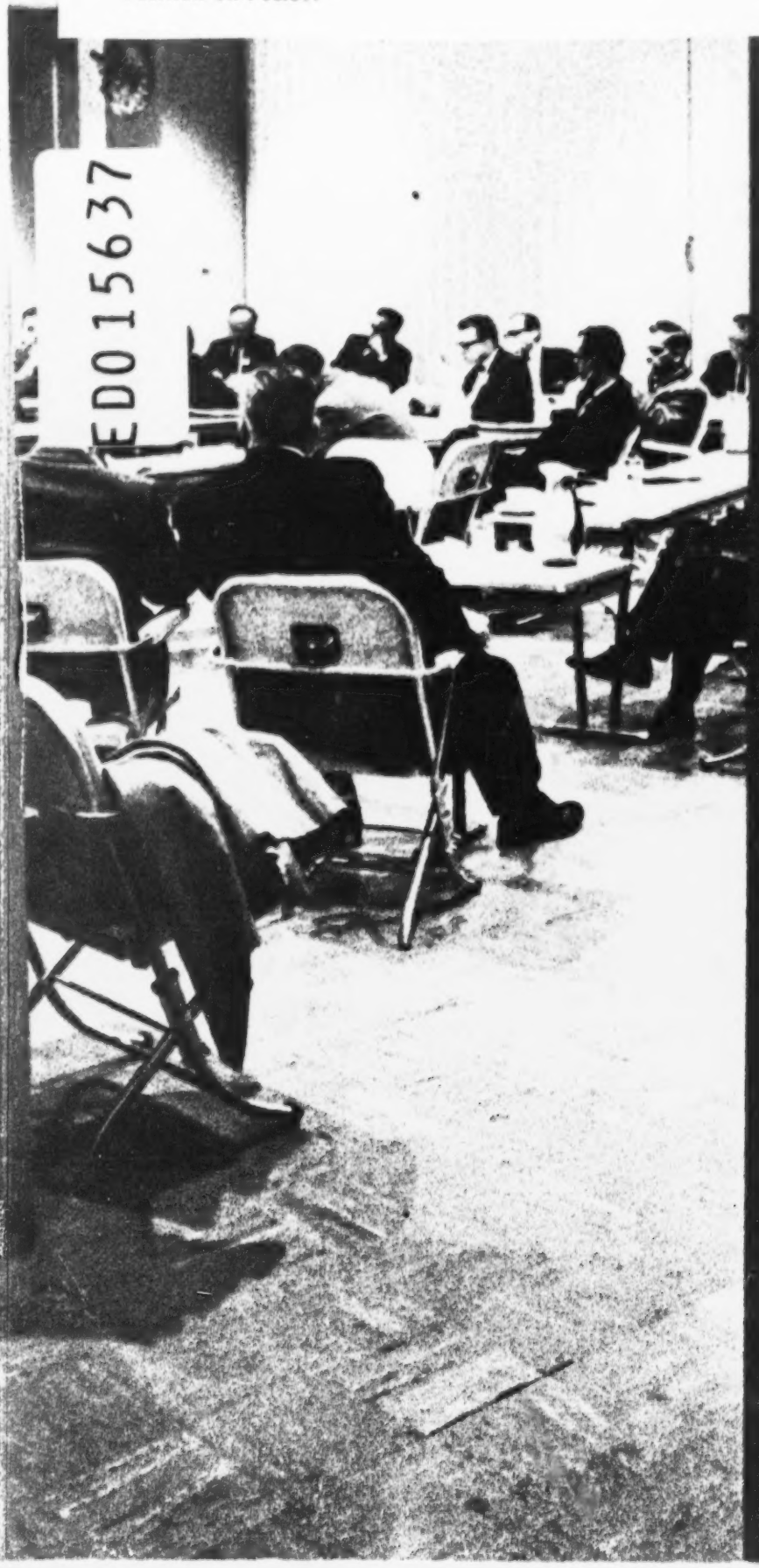

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THE COLLEGE AND UNIVERSITY FINE ARTS CENTER

Report from a Workshop

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and

COLLEGE AND UNIVERSITY BUSINESS MAGAZINE

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INDEX

PARTICIPANTS..... 1-2

INTRODUCTION..... 3-4

FOREWORD..... 5-6

WHY BUILD A FINE ARTS CENTER?..... 7-9

WHAT SHOULD BE INCLUDED?..... 11-13

WHERE SHOULD IT BE LOCATED?..... 15-18

FACILITIES FOR ART..... 19-23

FACILITIES FOR MUSIC..... 25-29

FACILITIES FOR THEATER..... 31-35

MULTI-USE AND GENERAL PURPOSE FACILITIES..... 37-38

A LOOK AT FOUR CENTERS CURRENTLY BEING PLANNED.... 39-43

A LOOK AT A FEW FINE ARTS CENTER FACILITIES..... 44-56

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INTRODUCTION

Colleges and Universities everywhere are evaluating their purposes and goals, educational philosophies, and teaching methods, in order to plan wisely the means to better learning for oncoming generations of students. At a time when the physical sciences are occupying so large a share of the world's attention, educators are, fortunately, demonstrating their concern for the need of balance -- for the "whole student" -- by insisting upon enriched programs in the humanities also.

This kind of assessment and direction inevitably involves consideration of the manner in which various subject areas can be integrated to achieve more effective presentation and better understanding of fundamental relationships, as has been done in many "Science Centers" and "Technological Institutes." Within the broad area of learning encompassed by the humanities, Drama, Music, and Art constitute an accepted taxonomy of creative fields known as the "Fine Arts." Long-established relationships exist between these basic art forms, and there appears to be good reason for treating them as a group for correlated study -- as the raison d'etre for creating a physically related complex of facilities for instruction which may be called a "Fine Arts Center."

But what of the speech arts, writing, and dancing? Are they not also art forms, serving and being served by Drama and Music; deserving a place in this coordinated curriculum? Are there other subject areas -- Journalism, Language Arts -- which can be associated with the Fine Arts, through teaching techniques, or even just physical proximity, to enhance the processes of learning? These are but a few of the broader questions which arise when a college or university begins planning for facilities to house its Fine Arts program. The questions become more specific when the architect enters the picture, and definite decisions must be made as to the number, size, equipment and organization of instructional spaces. What is the optimum audience size for Theatre? How elaborate should stage equipment be? Which facilities lend themselves to multiple use? What sizes and types of assembly functions should be accommodated? Can spaces be designed with sufficient flexibility to allow changing teaching methods?

With the hope that answers might be found to some of these questions through a sharing of experience and intensive discussion, Perkins & Will joined with College and University Business Magazine to invite representatives of several institutions which have fine arts centers for a day's meeting with the presidents, business managers and faculty members of seven colleges and universities presently or soon to be engaged in planning this type of facility. The Ford Foundation's

Educational Facilities Laboratory was also represented. The complete list of participants is appended to this report.

With Harold Herman, Editor of College and University Business Magazine, serving as moderator, the participants in this workshop joined energetically in exploration of a series of agenda questions ranging from fundamentals of composition, scope, and form of a Fine Arts Center, to details of shape, size and equipment of particular spaces, and on out into some "blue sky" thinking on imaginative teaching methods and multiple use of spaces.

A court reporter recorded the entire day's discussion verbatim. This report represents the essence of what was said, rather than being a complete transcription. Selection and editing of what were deemed to be the most cogent remarks and the prevailing sentiment of the group has been done almost entirely by the writer. We hope no one finds himself seriously misquoted.

George A. Hutchinson
Partner, PERKINS & WILL

FOREWORD

Art, in whatever medium, is a vehicle of communication. Its one purpose is to convey an intended emotion or attitude. This is the context in which art should be considered -- and related to contemporary civilization -- in planning a Fine Arts Center.

Edith Hamilton, in her book "The Greek Way," points out that not since classical Greek times has there been a balance of values between politics, economics, religion, and art. Then an artist lived in a status on a parity with people in other professions. At that time, too, art was competent, simple, unpsychotic. It was, perhaps, too realistic for our tastes today, but normal for then, when the service of beauty was as much a part of living as the service of government or the service of religion.

During earlier cultural periods of Egypt, Asia, India, and China, art had been at the service of death -- expressing a philosophy of escape, and the creation of a Hereafter worth staying alive to die into. The opposite attitude -- that each of us has a piece of life which can be made into an offering of beauty and dedicated to the creation of beauty in environment -- has remained subordinate.

The Roman cultural era honored the services of militarized government. Then came the ungoverned centuries when the Church fostered an art of withdrawal until the time of the Gothic cathedrals. This was a flowering of art, but as the servant of religion it still was an expression of social unbalance. Not an end in itself, but a device for illustrating Sunday school lessons.

There was a period during the Renaissance when there were great men in art, with great stature in their society. Men with the talents of Michelangelo and Leonardo have existed since. Today they are probably working for General Motors or the Telephone Company, because the service of beauty has not attracted them. Whatever progress toward a return of balance between art, commerce, religion, and government may have been made during the Renaissance has, during the last century, been offset by the increasing prestige of the sciences. We are in an age of ascendancy of the worship of things we can see and measure. The Einsteins and Charles Wilsons are the ones who are in the headlines today.

Recognizing this is part of the problem in the design of Fine Arts Centers. We can design isolated, cloistered institutions in which precious souls may create for their own ego satisfaction -- remote from the main stream of life, and our architecture will reflect it. We can, on the other hand, recognize that our most

important commodity is people's minds, and plan toward the world in which our students will be living when they reach their maximum effectiveness twenty-five years after we, their teachers, are through with them. Will they contribute to a world in which theology and art are still subordinate to engineering, research, and chemistry? If this is what we want, we should now say so. Edith Hamilton, I feel, would be very articulate in disagreeing. I firmly believe the Fine Arts Centers which we may think about today can actively serve the return of beauty as a respected force in man's thinking.

From Keynote remarks

by Lawrence B. Perkins

W H Y BUILD A FINE ARTS CENTER?

Educational Philosophy

Students should receive more than casual exposure to the Fine Arts if they are to have the broader learning experience which will counterbalance today's concentration on technical and "practical" fields. Support of this conviction is found in these statements:

- "With more leisure time coming our way, the Fine Arts are going to play an increasingly important part in our lives."

- "Colleges have an obligation to broaden the cultural horizons of those who are going to be engineers or doctors or chemists. Unless they have an intimate experience which involves them in the Fine Arts while in College, the chances are they never will."

- "Most courses in introduction to the Fine Arts give students a fair exposure to the major monuments of Western Art, but they do a poor job of developing esthetic criteria."

- "A course in art appreciation per se is not going to produce a cultured individual. The arts do offer opportunities for problem-solving experiences, which help to develop creativity. We should require students to take art courses in which they must solve problems at the creative level."

- "Fine Arts should be made part of the experience of living. This is better achieved by "doing.'"

- "We would teach students more if we put them in a studio and let them fool around with a brush or clay, or design a building, than to have them sit passively and look at slides on a screen."

- "Knox College is considering an art program which will provide a participating experience, suitable to the incoming art major as well as to the general student. Emphasis will be on what the artist does and what his problems are, rather than just 'appreciation of art.'"

- "Rockford College requires six hours in arts subjects. We are planning to allow students to choose from any of the arts subjects, do studio work in that area, and participate in weekly discussions with students in other disciplines to develop an understanding of interrelationships."

- "A small college does not intend to compete with professional schools of art, but it can create an environment which encourages a degree of professional competence."

- "Faculties tend to think only of their own disciplines, and, in the majority, are mostly concerned with getting students into the Science Building or the Humanities Building. This is why the Fine Arts are isolated, whether physically or not. Therefore, we should start with curriculum and educational planning in terms of the requirements for graduation."

If, therefore, the Fine Arts are to be taught to more students, and in greater depth, it is felt that the job may be done more effectively by assembling all of the subject areas to form a "Center."

- "It is important that the student be engulfed, surrounded by art expressions of all kinds. There can be great cross-fertilization when the Fine Arts are physically related."

- "The academic climate is more powerful when all of the arts are associated."

- "Students in our theatre design courses refer constantly to work going on in the art department, music, and speech, related to their projects in design. It would help tremendously, from a teaching point of view, if all of these areas were combined in one focal point."

There are, in addition, a number of quite direct reasons for creating a Fine Arts Center. One is to bring departments now housed in remote corners, or completely off-campus, into proper relationship with allied arts, not only to implement coordination of programs, but also to correct the impression that they are lesser members of the college family. Another reason is the desire to eliminate the inefficiencies which result from the Fine Arts facilities being scattered all over the campus -- with "the band people having to carry their paraphernalia from the gym 'way across the campus to the old church for every practice session."

- "The Fine Arts have been so dispersed throughout the campus as to become lost. It would be most desirable to centralize them in an identifiable way, to make them stand out in importance."

- "Performing and exhibiting arts require special types of spaces. A centralized building containing these spaces has advantages in economy of operation, ease of construction, convenience to staff, and as a prestige symbol for the Fine Arts."

College-community relations may also be greatly strengthened, because of the many opportunities for both passive and active public participation. Audiences at a play or music recital, seeing paintings and sculpture exhibited in the theatre lobby may, along with the students, gain some appreciation of art, but they will also carry with them a better image of the College and more interest in its affairs. Both Augustana College and Illinois Normal University have experienced a marked growth in community support of Fine Arts programs since the opening of their centers, and greatly increased student interest in art courses. "Students enjoy bull sessions in the exhibit galleries (where smoking is permitted)."

Such practical support of these various arguments in favor of the Fine Arts Center can be found from many sources, but, as can be seen, there is considerable weight of opinion that achievement of its full effectiveness should not be left altogether to chance.

If the cultural and esthetic development of students in general is to be intensified and the learning experience made more meaningful for those majoring in Fine Arts, then, it appears, a curriculum requiring participation-type arts courses should be designed to work hand-in-hand with a center in which related arts subjects are physically and instructionally integrated.

W H A T SHOULD BE INCLUDED?

In rapid-fire order, and without value judgement, this list of possible components was compiled:

Post Office
Theatre
Art Gallery
Studios
Museum
Speech Area
Theatre Storage
Foyer
Continental Theatre Seating
Coffee Shop
Fine Arts Library
Coat Rooms
Scene Shop
Uniform and Chair Robe Storage
Listening Rooms
Radio Studio
General Shops
Orchestra Pit
Stage Lighting
Auditorium
Air Conditioning
Related Shops and Studios
Dance Studio
Experimental Studios
Gridiron, Stage Loft
Opera Rehearsal Space
Outdoor Stage
Outdoor Garden
Fireplace
Washrooms
Music Rehearsal Spaces
Theatre Rehearsal Spaces
Ticket Office
Custodial Space
Installation for Television
Intercom System
Student Offices
Classrooms
Dressing Rooms
Lounge
Scenery Storage
Instrument Storage
Audio-Visual Department
Flexible Seating
Possible Arena Staging
Wagon Stage
Language Laboratory
Small Theatre for Music
Small Theatre for Drama
Journalism Classrooms and Shops
Green Room
Recording Studio
Movie Projection Facilities
Forensic Facilities
A Landscaped Setting

The fact that nearly all of these items relate to instruction and performance in Art, Music, and Theatre gives further evidence of general agreement that these three comprise the basic family of a Fine Arts Center. The appearance of the Dance, Languages, Speech and Forensics, and Journalism raises the question whether or not these brothers and sisters should be included - plus cousins Radio and Television - are there practical limits to the subject areas which a center can embrace?

- "Is writing an art? Shakespeare wrote drama. Drama is an art. If the purpose of a fine arts center is to give students an opportunity to help improve environment by whatever means their skills permit, then why set a limit to what arts are included."

- "If writing is for drama it should be included."

- "Include only communicative media involving public performance. This would include theatre, concerts, art exhibits, and oral interpretation projects in speech."

- "Radio and Television are communicative means for presentation of performances in all the arts. As such, they should be included."

- "Bring together only the Visual and Auditory arts."

- "We should probably consider the entire campus as the catalytic element to achieve integration of subject areas. If we carry the 'center' idea beyond the visual and auditory arts, we might reach the point of including everything in the one building."

Factors Which Affect Scope

- "Hiram College does not plan to compete professionally with the Cleveland Art Institute. There is no reason to duplicate a program so close to us."

A small college in or near a large Metropolitan area does not have the necessity to provide, on its own campus, facilities which may exist in abundance nearby. For many years Concordia Teachers College engaged Orchestra Hall in Chicago for its annual choral recital, which drew large audiences and required an excellent auditorium. Lake Forest College, like Hiram, would probably be unwise in attempting to offer the kind of professional experience in art available at Chicago's Art Institute, or the theatrical training of the Goodman Theatre.

The situation is quite different in the case of Knox College, which, because of its remoteness from a large city, is itself the center of much of its community's cultural activities. In order to provide the kinds of art experiences desired for its students, and at the same time to serve the community, Knox finds itself contemplating rather complete facilities for Art, Music, and Theatre, with enough flexibility designed into their center's auxiliary spaces to allow use by a number of related teaching areas.

This points to another factor - the facilities now existing on the campus. Concordia Teachers College, for example, has an excellent music building, but must provide for an enlarged language program. Contemplating not only the broading learning experience, but also potential efficiencies in utilization of equipment, Concordia is planning to include the language laboratory in its Fine Arts Center, to assemble fine recording equipment in one place where it can be conveniently used by musicians as well as foreign language students.

In a university, both the greater number of course offerings and their degree of professionalization, create at the same time the necessity to provide more of the arts-related facilities, and the opportunity to correlate them in a comprehensive center. The University of Denver is therefore planning a "Communication Arts Center" in which Art, Music, and Theatre will be joined by Speech, Radio-Television, and Journalism.

Thus it appears that the subject areas included in a Fine Arts center will vary from one institution to another, and there can be no formula or idealized composition. As the army says - "It depends on the terrain and the situation."

HAROLD
LIEBMAN

W H E R E SHOULD IT BE LOCATED?

- "If we wish to permeate the lives of students with Fine Arts, is it done more effectively with a Fine Arts Center as a separate element, or with dispersed parts which physically permeate the college?"

- "Is it not possible that campus planning can help to further this recognition of the Fine Arts as essential elements in our total environment?"

- "Locate the Fine Arts Center where students will walk through it on the way to and from other classes."

- "And by including facilities for public performance."

- "A typical campus diagram places the library at the geographic center of the college. Perhaps the Fine Arts building should be centered, so everyone will walk through it."

- "Our campus 'just grew.' Now in trying to locate a new Fine Arts Center, we find the only site is ten blocks from Old Main. We don't want it to be so far away that only a few precious souls will ever be in that part of the campus."

- "Merely grouping the arts will not insure that students will participate in them. In fact, it might even tend to create such a differentiated complex as in effect to build a wall around the arts. Centralizing the Fine Arts group in the campus may help to avoid this."

From this conversation one can see the desire for a purposely intrusive position in the campus for the Center; one which will make it easier for the student to walk through than to go around. There are, however, somewhat divergent views:

- "A certain amount of isolation is desirable. Music practicing should not be disturbed by the noise of corridor traffic. Artists ought not have crowds peering over their shoulders."

- "We must devise the best kinds of spaces for the teaching job in each subject. One of the problems we face in seeking to encourage participation is the achievement, at the same time, of a reasonable degree of privacy for the musician, the artist, and the actor, in which he can do his best work."

How to achieve this degree of insulation for certain functions without isolat-

ing others which should be in the main stream is partly an architectural problem having a number of relatively simple solutions. There are also architectural implications in these questions:

- "If we wish art to be an experience integrated with the lives of students, rather than having it merely a leisure-time activity, then why do we isolate art works in a single museum? I know of campuses with fine museums which some students do not enter during their entire four years in college. We should move art to where students are."

- "Why put all the good paintings in one room and then decorate corridors with portraits of old fogies?"

- "There should be facilities to do an art exhibit, and do it well, but why not build it into the library?"

- "Could galleries be built as part of a student union?"

- "Might dormitories include galleries?"

Such diffusion of art displays throughout the campus would unquestionably be desirable from an educational point of view. It does, however, pose some problems of management and, particularly, security. Materials must be received, uncrated, identified, and placed where they can be viewed in harmonious, well-lighted surroundings. This is usually a function of the art department staff, who point out the increased danger of damaging materials in moving them about the campus, and the even greater hazard when valuable works cannot be kept under responsible surveillance. The tendency would be to limit materials exhibited in other than a controlled gallery to student work or that of artists willing to accept these risks.

It has been suggested that paintings and sculpture might be protected by being placed in lockable glass cases, but artists feel the glass causes reflections and the cases themselves are too distracting to make for a satisfactory viewing situation. It is better to design or arrange the building to achieve control.

Various other devices for general display of art objects have been tried. At Illinois Normal University, paintings are hung in the foyer and main lounge of the Union, where a degree of protection is afforded. An apparently successful arrangement is in effect at Augustana College, where a large lobby of their auditorium was specifically designed to serve also as a gallery. Art displays are planned to correlate with the various college music programs (for example, an exhibit of

paintings in religious subjects accompanies the annual presentation of the Messiah), and since the auditorium is used twice a week for chapel services, students must pass through the lobby and thus come into contact with art in this natural way.

These various arguments seem to indicate the desirability of planning a prominent, convenient position on the campus for the Fine Arts Center so that art may be consciously brought into the stream of campus activities; and there is, apparently, sound reason for the inclusion of formal, properly-designed gallery facilities as part of an Arts Center. However, there are some quite compelling arguments for placing art in many other locations as well. Such locations exist, or can, with ingenuity, be created in the library, dormitories, the Union, and even in building corridors.

Certain other elements, conceivably part of an Arts Center, might just as reasonably be located elsewhere. The Dance, for example, bears a relationship to the Theater, but is more frequently taught in connection with Physical Education. A language lab may be built into the Arts Center to bring language, speech and theater arts into focus together, and to use technical equipment more efficiently. It appears, however, that there is no common ground for decision in these areas. The circumstances, both as to program emphasis and existing facilities, will more likely dictate the appropriate answer for each institution.

One matter on which there is full accord is the necessity of insulating Music from areas which require quiet. The solution is found basically in the architect's skill in planning the music element of the Center so that rehearsal rooms particularly will be well separated from quiet areas by buffer spaces (such as storage rooms), heavy, solid masonry walls (with no openings in them), or simply by distance. It is desirable, especially where there is a marching band, to place the instrumental rehearsal room where it can be exited in the direction of the athletic fields, which in most cases had the additional advantage of this rehearsal room facing away from the quiet areas of the campus. The most direct means of achieving this desired sound insulation is to plan the music area with a minimum of contiguity -- only such connections and common walls as are necessary for intercommunication.

Another factor which influences the organization of a Center is the desire of artists generally for north light in their studios. There are those whose conviction is not as positive, and even some who prefer artificial lighting, but the weight of opinion appears to be enough in favor of north, natural light to cause the northerly exposures of the Center to be reserved for art studios.

Consideration must also be given to the need for access drives and parking areas to serve a Fine Arts Center, because of public assemblies occasioned by music

and theater performances, and also for convenient handling of the large, heavy objects involved in all of the departments.

This suggests a peripheral location for the Center, which will allow vehicular traffic and vast areas of paving to be kept outside the campus, and it may appear to contradict the central position desired for educational reasons. The problem becomes an architectural one for which there may not be an ideal solution, especially on an existing campus.

The important thing is to recognize the existence of these several factors which bear upon the location and organization of a Fine Arts Center in order to effect the most satisfactory solution in terms of prevailing conditions.

FACILITIES FOR ART

One of the common characteristics of the elements of a Fine Arts Center is the highly specialized nature of their major instructional facilities. Even within each subject area, spaces of several types and sizes are required to house the program effectively. The number of spaces, and to some degree the elaborateness of their equipment, will vary from one institution to another according to enrollment, staff, and scope of program, but certain basic facilities will, almost universally, be found. In a typical art department, these are the basic spaces:

Instructional

Studios for two-dimensional work:
- Drawing
- Painting
- Graphics
- Photography

Studios for three-dimensional work:
- Sculpture
- Ceramics
- Metalcrafts
- Jewelry
- Weaving
- Furniture

Lecture Rooms
Seminar Rooms

Faculty & Administrative

Offices
- Department Head
- Individual fac.
- Secretarial and Records

Conference
Duplicating and Workroom

Auxiliary

Galleries
Library (Resource materials, prep. and storage)
Storage
- In studios for materials and tools.
- For student work.
- In offices for personal and stud. work.
- Related to lecture rooms, for slides, photos, and objects.

Receiving, work area and crate storage related to Galleries.

Let's look at these areas individually for the criteria to be applied in planning facilities for art.

Studios

Almost anyone who has worked or taught in art studios has a fund of criticisms to offer regarding size, shape, location, equipment, arrangement, materials and finishes, storage, lighting, etcetera, etcetera. Here are a number of suggestions and practical ideas which could make for superior studios, both as to working conditions and as teaching tools:

- "Design studios as one large, free space, instead of several separate studios for drawing, painting, graphics, etc. There might be problems of locating some equipment, such as kilns, but try to allow for as much flexibility as possible."

- "Knox College is planning a curriculum with an introductory course appropriate to the general student and the beginning art major, which will depend on a large, basic studio wherein students will broaden their experience by observing work in all of the art media."

- "Include an experimental area, equipped with special tools, power supply, and gas for work in unconventional media."

- "Schools with teacher training courses may need special studios, equipped with one-way glass viewing panels, for observation and work with children."

- "Sculpture studios and others using heavy materials and equipment should be planned in a ground floor location, near the loading dock and receiving area. This also applies to metal smithing and forming, since noise is better controlled. Even basement or semi-basement spaces can be used for some crafts and metals studios."

- "Plan studios to allow placement of subjects at various levels -- above or below the class -- so as to be able to draw objects from any angle. It should be possible to control completely the spatial relationships and lighting of subject matter in the studio."

This last comment raises the question -- what is the preferred lighting for studios? Is north, natural light exclusively best? There are some who see several alternatives:

- "In undergraduate work, where sensitivity is not as advanced, natural light is not a critical requirement. Flexibility is more important. Some studios (or parts thereof) should have opportunities for a view out over the campus.

Some should be equipped for experimentation with cast, artificial lighting, natural light from above, and all possible combinations, subject to complete control."

- "Too much glass can create problems. For example, the view from the outside must be interrupted when nude models are posing."

- "The value of wall space in studios -- for storage, hanging large paintings, nice, big vertical work surfaces -- cannot be underestimated. This suggests the desirability of lighting from above."

Galleries

Adequate wall space and excellent lighting are also fundamental to the proper design of spaces for exhibiting art objects. That such spaces can (and should) be found or created in locations other than the Arts Center has been pointed out in previous discussion. It is, however, desirable to have at least one true gallery related to the art department, arranged for security control, and equipped with auxilliary facilities for handling exhibit materials.

- "There should be a receiving room on the ground floor level, which can be locked, preferably near a loading dock, and large enough to store the crates in which materials are delivered, plus pedestals and other equipment used in mounting exhibits."

- "The gallery need not be a stiffly formal, rather uncomfortable, museum-type space we usually associate with this function. It can be treated as a lounge, with attractive furnishings, and even smoking permitted."

Lecture Rooms

Studios are not entirely suitable for all of the communication which must take place in the teaching process. Lecture rooms in the art area should be designed specially for the presentation of visual materials in numerous forms.

- "It would be desirable to provide a projection booth, to eliminate the disturbance due to the noise of projectors. A means will have to be found to allow the instructor to operate the projector and work with the class at the same time."

- "There should be facilities for showing three-dimensional objects -- with good lighting."

- "Storage space for slides and art objects should be located conveniently to the lecture rooms."

Offices

To do their jobs effectively, faculty members need a place in which to do administrative work, and confer privately with students and other staff members. This is considered one of the most effective means of encouraging closer faculty-student relationships, with consequent enrichment of the learning experience.

Whether or not offices are made large enough to serve also as personal studios will depend on the policies of each art department and institution. Some feel it is important to afford the opportunity for faculty to perform in their particular media, where students may observe them at work. Others prefer to escape, when they can, the pressures of the campus by maintaining private studios elsewhere.

How should faculty offices be disposed within the art area?

- "Priority for convenience of location should be given to spaces needing accessibility to materials. Faculty are relatively more mobile. Their offices can be dispersed among the studios -- with certain advantages accruing."

- "Placing the office of the Dean of Art together with the deans of Music and Theater would do much to generate the integration and interrelation of the arts we are seeking."

- "Create a central administrative area to include the deans, secretarial services, a conference room (which might also be a faculty lounge), and possibly the resource center for all departments."

Library

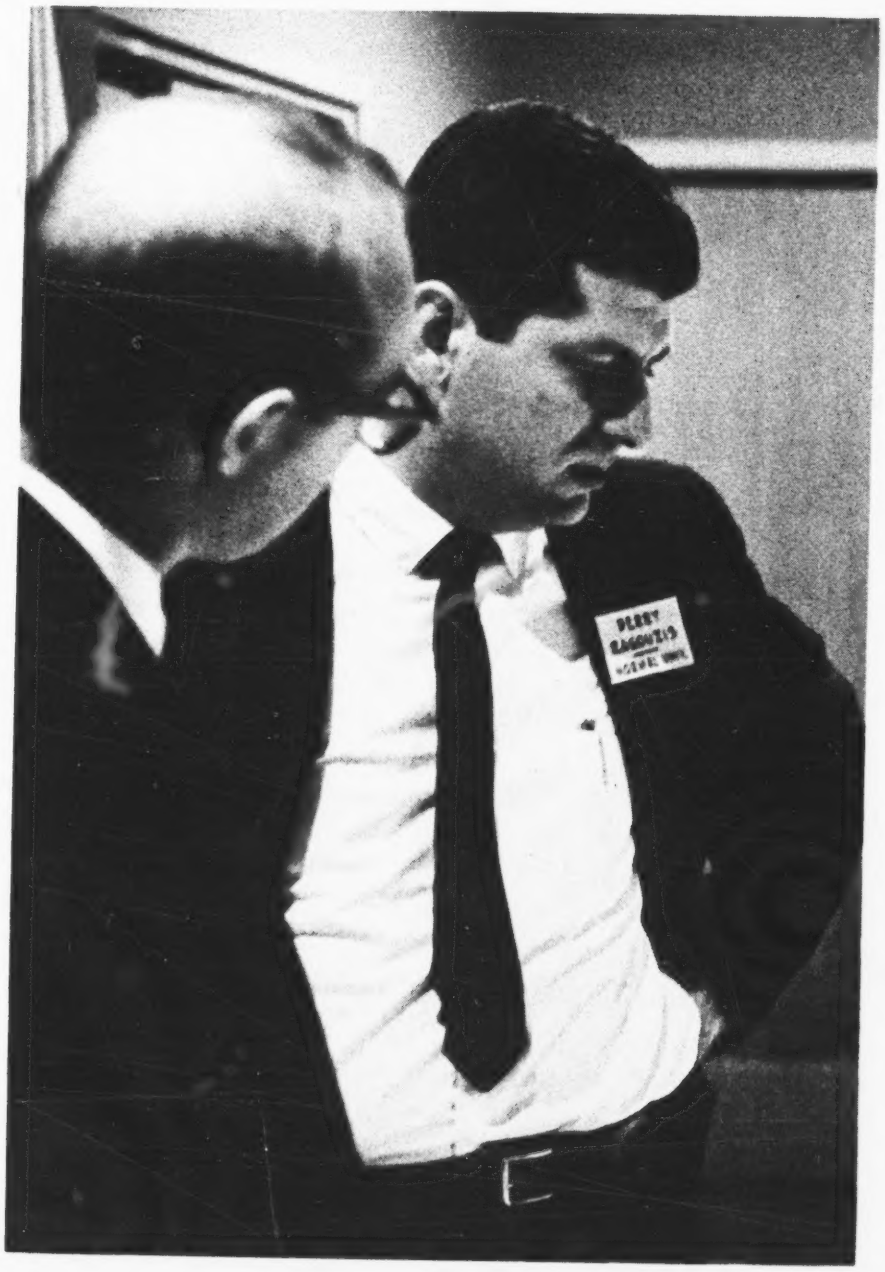
The function of this facility should not be confused with that of the main library. It is conceived rather as a repository for technical materials specifically related to teaching in art, and is perhaps better termed a "resource center." Its contents will include the department's collection of slides, photographs, and reproductions, and books and catalogues devoted to art materials, processes or techniques. Its location, as part of an administrative complex, and containing also the comparable materials for Music and Theater, can help to reinforce interdepartmental relationships. A workroom for slide preparation and mounting of prints should be located reasonably nearby.

Materials and Equipment

- "Don't design art studios with gleaming aluminum, formica counter tops and vinyl floors. They should be work places where you don't mind dropping a hammer on the floor or spilling turpentine."

- "Areas which are supposed to be nicely finished, such as offices, reception area, galleries, should be furnished in keeping with the building, and representing standards of taste and discrimincation expected of those who are knowledgeable in the fine arts. It is most desirable that furnishings be handled by the architect to achieve a real consistency."

- "Provide adequate power and good plumbing. Plaster traps that can be cleaned out. Outlets where you need them."



Perry Ragouzis
Art Department
Normal University

Alvar Berghult
Director of Fine Arts
Augustana College

FACILITIES FOR MUSIC

In the area of music, this would be a typical statement of space requirements:

Instructional	Faculty & Administrative	Auxiliary
Instrumental rehearsal room	Offices	Recital Hall
Vocal rehearsal room	Department Head	Library
Practice rooms	Faculty	Scores and recordings
Piano, Instrumental and Vocal	Secretarial and records	Listening rooms
Organ	Conference	Storage
Teaching Studios	Duplicating and work room	Instruments
Classrooms		Robes and uniforms
		Music folios

It is to be expected that these facilities will differ in size, number, equipment, and arrangement according to the enrollment and scope of course offerings in music of each institution, and, to some degree, to the personal preferences of individuals engaged in the planning operation. Consequently the ensuing descriptions of the various types of music spaces should be looked upon as planning suggestions, rather than standards. Most of them result from experience with similar facilities.

Rehearsal Rooms

Since the function of rehearsal rooms is to accommodate large instrumental or choral groups, area is one of the main design criteria. Another is cubic content, which must be sufficient to contain the volumes of sound generated.

An instrumental rehearsal room is normally planned to allow approximately 20 square feet per person. A choral room requires about half this area. Ceiling heights, proportioned to the area of the room, are about the same for both. Such spaces are expensive to build, and, because neither instrumental nor choral rehearsals ordinarily require exclusive use of a room every period during the week, there are substantial reasons for creating one room, large enough for the maximum anticipated instrumental group, which, with reasonable scheduling, will also serve the choral organizations.

Whether there are one or two rehearsal rooms, spaces where instruments may be kept under lock and key should be provided either in the room or directly adjoining, with shelving or lockers of varying sizes for small instruments, and closets with

racks for the large ones. An adjacent room (or rooms), large enough to serve also for dressing, is needed for storage of robes and uniforms. The use of portable garment racks facilitates their distribution.

Another device which has been found helpful is to locate the music library - that is, storage for the sheet music used in rehearsals - where students must pass it on the way into the rehearsal room. Folios are distributed by parts into pass-through cubicles, like post office boxes, to be picked up as each player goes by.

Conventionally, rehearsal room seating is arranged in semicircular rows on permanent risers. There are, however, examples of rooms built with a flat floor in which moveable risers can be rearranged to suit varying groups or rehearsal situations.

It is also desirable to equip these rooms for recording during rehearsal, either with equipment placed in the room, or through an adjoining recording studio if higher fidelity of recording is desired. Illinois Normal University has such a studio, which has a view into the rehearsal room, and is equipped for use also as a laboratory for experiments with sound.

Practice Rooms

Intended for private practice by individual students, these rooms need be only large enough to accomodate a studio piano, a student and instructor. An area of 45 to 60 square feet is generally considered adequate for paino, and individual instrumental and vocal practice. Organ studios must be about twice as large, to be able to hear this more powerful instrument satisfactorily while practicing.

The acoustical problem of practice studios, however, is not so much the quality of sound as it is keeping the sound within the room to avoid disturbing work in surrounding areas, even though that work may also be music practice. This is most often the case, since practice rooms are usually built in batteries or clusters, rather than being dispersed throughout the building, to make it more convenient for an instructor to work with several students who may be practicing simultaneously.

A rather interesting suggestion for further improving instructors' efficiency is to install two-way communication between practice rooms and a central console from which an instructor may listen in to any studio and comment on each student's work. Patently, this system does not afford direct instruction in fingering, posture, and similar physical technique matters. It might, though, if television were to be used.

Teaching Studios

Music faculty are usually provided with spaces for individual and small group instruction, which, for reasons of both convenience and economy, most frequently serve as their offices as well. A room of about 120 square feet is adequate to accommodate a piano (usually a small grand), desk, a couple of chairs, and storage cabinets for personal sheet music. This should be increased to about 160 square feet for paino instruction, to allow for two small grand painos. Sound control (containment) here is even more important than between practice rooms.

Classrooms

For History of Music and similar lecture-type courses, a general classroom equipped with a piano and possibly a tape or record player is all the specialization needed - and such a space can be used for a good many other courses as well. There are, however, some new teaching techniques emerging which will require rooms to be designed (or at least provided with electrical facilities) to permit installation of special equipment.

- "Knox College is contemplating a classroom method of teaching piano harmony employing, instead of dummy keyboards, a series of electronic painos which are heard only through earphones. Students can hear their own chords, and the instructor, at a console, may listen and speak to each student individually."

Recital Hall

Music requires two performance facilities - one for individual and small group recitals, the other for full band, orchestra and choral concerts, and operetta or musical comedy presentations. Only the recital hall will be discussed at this point, leaving the concert hall for our consideration of assembly facilities.

Seating capacity of a recital hall will vary from one college to another. The hall at the University of Kansas holds 400; the one at Augustana, 300. Knox College's music director recommends a maximum capacity of 200. The point is, this should be an intimate room, tasteful and simple in its decor, and, above all, with acoustical properties as near perfect as possible.

There need not be a proscenium, nor even a curtain, and no stage hangings or rigging of any sort are necessary. Lighting should be controlled to focus attention on the performers, while the audience is in subdued light. "Backstage" areas may contain dressing rooms, and a comfortably furnished lounge where artists may be received, and where they may wait before their appearance.

Whether or not this room contains an organ is a matter subject to considerable debate, and will depend on the relative prominence of organ teaching in the curriculum, and the ability of the college to afford an appropriate instrument. If an organ is included, the recital hall is a perfectly suitable additional practice room.

Speaking of multi-use, it is also desirable to consider other purposes the recital hall can serve, in the interest of realizing the fullest possible return on this investment.

- "The University of Denver feels that the music recital hall can very well serve the speech department for forensics and oral interpretation presentations."

- "Knox is planning to use the recital hall for lecture courses involving large classes or several sections combined."

- "If properly shaped for good acoustics, the recital hall can be equipped with a screen and projection booth and serve very well for illustrated lectures."

Sound Control

Since music is the major auditory art, and the quality of its facilities depends greatly on the skill with which sound is controlled, this is as appropriate a place as any to discuss some of the problems of acoustics and a few suggested means of solving them.

As has been previously noted, there are two aspects to the matter of sound control. One is the quality of sound within the space in which it is created. The other is its containment - keeping it out of areas where it may be a disturbance.

Control of quality is achieved by such devices as these:

- Provide large-volume rooms for large choral and instrumental groups or a big pipe organ.

- In presentation facilities, surround the point or area from which sound originates with reflective surfaces which will project evenly over the audience ares. (Like a megaphone)

- Be sure that the form and interior surfaces of an auditorium are designed with the greatest care for the different reverberration times of various instruments. Adjustable fins or draperies on the side walls are sometimes used for this purpose.

- Avoid parallel, hard surfaces in practice and rehearsal rooms to prevent "flutter" - (repetitive echoing), but don't let these rooms be too "dead".

- Avoid curved or angled reflective surfaces which will focus sound within a room.

These devices are the stock in trade of acoustical engineers. No major music facility should be designed without the consultation of experienced professionals in this field.

Containment of sound is relatively less complex. Reduction of sound transmission takes place in direct ratio to the density of enclosing materials. Soft, porous insulation is effective in preventing sound reflection, but solid masonry is infinitely better for stopping sound. Sheet lead has been found to be nearly ideal, because it is both extremely dense and not so rigid as to set up sympathetic vibrations and thus actively transmit sound. It must be remembered that sound is air movement, and even the most solid partition becomes worthless as a sound barrier if there are openings in it or cracks around it through which air can travel.

Therefore:

- "Consider well how much sound reduction is really necessary in various situations, (a radio studio requires a high degree of isolation) for costs of construction increase geometrically as transmission is reduced."

- "At the University of Kansas, partitions between practice rooms are built of two thicknesses of masonry with an air space between, and are very satisfactory."

- Be sure that partitions are not pierced, extend to solid construction above, and are sealed tightly all around.

- The interiors of ventilating ducts serving several rooms should be lined with porous insulating material to absorb sound before it reaches adjoining spaces.

- Use solid, extra-thick doors, weatherstripped at all edges.

- Vision panels should be double-glazed.

Lewin Goff
Director of Theater
University of Kansas

FACILITIES FOR THEATER

An adequate college or university Theater Arts program is typically conceived as requiring a physical plant comprising all of the facilities, on a scale with, and as fully equipped as the best professional theater. This is highly specialized, very costly complex to build, and expensive to operate. It is only natural, therefore, that in approaching the planning for a Fine Arts Center -- and its financing -- colleges take a long, hard look at Theater's auditorium and stage; contemplate the fact that music requires a basically similar performance facility; and recognize the need of a large space for general assembly or convocations as well. The inevitable question is then asked, "Cannot one facility, with enough seating capacity to accommodate our largest audiences serve all three functions?"

Consequently, a great deal of energy and imagination are invested in the search for ways of making multi-use of the theater workable. There are several examples of theaters equipped with folding partitions or curtains designed to close off part of the space, reducing the audience area to a more desirable size for drama. Book ceilings over the stage and adjustable surfacing for side walls of the auditorium have also been tried in efforts to provide acoustical properties suitable for either music or drama. Even if such devices had proven successful and were not patently compromises with which all users inevitably find fault, one other major problem is still unresolved; namely, that of scheduling.

- "In the small college it is common to have two plays "leapfrogging" -- one in rehearsal and one in performance -- almost continuously. If the theater must be used for other functions as well, an "experimental" theater is needed, plus separate rehearsal space."

- "The basic requirements of Theater are these: A major place to perform; an instructional place to perform, and a place to rehearse."

- "Because we are dealing with immature voices, and because a more intimate situation makes for better theater, drama people cannot satisfactorily use a theater of more than 300 to 500 seats."

Mention of "experimental" theater (for which some prefer the terms "free" theater) elicits a rather enthusiastic response from theater people, and seems to open up an avenue which can possibly lead to a quite acceptable, and economical solution of this dilemma.

- "Better audience-actor relationship comes from 'theater-in-the-round'. A 600-seat, rectangular, proscenium theater is too large, but 600 seats 'in-the-round' could be successful."

- "If only one theater can be afforded, I would do a free theater, where one can do almost any type of work in drama."

- "If I had to choose, I would elect an experimental theater as affording a better intellectual climate and a richer contribution to student experience."

- "Agreed. And it need not be unattractive because it is simple. Lawrence College has a room 45' x 75' x 15' which is plain but handsome, and extremely effective. The University of Arkansas has a similar theater."

There is evidence in these comments of the trend away from proscenium theater, with its large stage, fly gallery, and elaborate sets, and the emergence of "theater-in-the-round," which has become the familiar "tenthouse" for summer stock.

Free theater actually goes a step further, requiring only a large, clear room with a level floor within which a portable stage may be placed anywhere, and seating arranged in innumerable ways. Lighting is also completely flexible; supported on a continuous grid of pipes or steel beams about fifteen feet above the floor. This is a highly utilitarian room, a barn or loft-type of space, without decorative detail either to date it or to distract from the atmosphere of the play.

Several comments were heard to the effect that esthetics should not be entirely absent. But it need not be -- to have the possibility to suggest or provide means for changing the wall treatment from time to time, and to suit various occasions -- even to the extent of making the room become the set, with the audience, in effect, on stage. (A situation almost like this exists in the University of Kansas' 80-seat capacity could be increased to 200 without losing intimacy, and it would help to pay for more productions.)

There is also something else to be said for the extreme simplicity of free theater:

- "At one college they did excellent theater on a stage where stage left was a closet. An actor couldn't exit that way and get back on until the curtain closed. Someone gave the college a new theater, and it was two years before they got over their preoccupation with lighting and all the other gadgets, and began doing plays again."

The promise of the free theater as an instructional facility derives not only from its inherent economy and flexibility, but more especially because it offers

students and faculty such limitless freedom to experiment and to use their imagination and ingenuity.

Whether or not the free theater is a complete answer to the prayer of every college, university, and theater director depends, of course, on the relative emphasis of Theater, and with a large helping of individual prejudice.

- "If there is to be only one theater, I would like a variation of the one at Stratford, Ontario. If more than one, I would elect also a proscenium theater." (The new Loeb Theater at Harvard is basically a proscenium stage, though it is considerably obscured by mechanical devices.)

- "A must is an adequate stage house."

And so, it appears, the question becomes not so much whether one space can serve everyone, but rather, "What is the smallest number of performance and assembly spaces which will serve the majority of campus functions? How large should each be and how are they most economically designed and equipped?" Here are some of the combinations being considered by a small liberal arts college:

1. A relatively large free theater of 350± seats. An auditorium-music hall of 1500 - 2000 seats.

2. A free theater seating 300 - 350.

   A theater-music facility, with large, proscenium stage, seating 750±.

3. A free theater seating 150±.

   A theater exclusively for drama seating 400±.

   An auditorium-music hall for 1500±.

(To each combination, a 200± seat recital hall, primarily for Music, but usable also for Speech and Forensics and large lecture sections, is to be added.)

Of these, the third combination appears to offer the most satisfactory solution for all concerned -- less possibility of conflict of use; practically every anticipated audience size and type of performance can be accommodated; no compromises with varying acoustical requirements. In short, everyone is being provided with what he needs.

This conclusion is in accord with what seemed to be the sense of our workshop; that is, that Theater should have its own performance facility, and a separate large auditorium should be provided for Music and assembly functions.

It also follows the experience of Augustana College, where it was likewise decided that there should be no compromise with excellence. Their program emphasizes music, and contemplates relatively few Theater-Music projects, and so the 1600-seat Music Hall which the College built is so nearly perfect acoustically that professional recording companies, such as RCA, seek to record there. This is the result of there being no proscenium, and no staging equipment whatever. There is a large platform, and some lighting is provided so that oratorios and some types of music dramas may be presented effectively. The room is also ued twice a week for chapel services, for which liturgical appointments are moved, via a large elevator, from a below-stage storage area.

Much more could be said on this matter of performance areas, but tine and space do not permit it here, for these adjunct facilities, necessary to a complete Theater program, remain also to be discussed:

Production

Stage and wings
Scene shop
Costume shop
Two large dressing rooms
Makeup Room
Green Room with kitchenette
Lighting control booth
Projection booth
Rehearsal Room (If there is only one performance space)

Instruction

Classroom(s) for
Theater History, etc.
Library (Resource center)
Dept. Director's Office
Assistant's Office(s)
Secretarial space

Auxiliary

Scene dock
Prop storage
Costume storage

Auxiliary (continued)

Lighting equipment storage
Theater Lobby
Box Office
Check Room

Here are some specific comments relative to certain of these spaces:

- "Provide a loading dock convenient to scenery and prop storage."

- "Don't use hardwood for the stage floor."

- "The Green Room is important to the spirit of the Department, as a place to congregate, for discussions (it can even serve as a classroom and for sociability). It cannot be used also for make-up, because actors must get away from the grease paint area as soon as they are made up and put on their costumes."

- "There is considerable overlapping between instructional and production spaces. Courses in acting, directing, lighting may use the stage, shop, or rehearsal room. Such courses as History of the Theater need a classroom."

- "Equipment for a free theater consists mainly of an extensive lighting system. Auxiliary facilities such as scenery and costuming shops and storage and dressing rooms should be equal to or 1-1/2 times the area of the free theater."

- "Summer cooling of the theater is highly desirable. All such mechanical equipment must be inaudible in the theater."

There is a temptation to make the main stage serve also an open-air theater by installing a large door in the rear wall. The idea sounds interesting until some of the drawbacks are considered, as for example the problems of immature voices without any of the devices to reinforce or project them; uncertainty of weather; less than desirable audience comfort; and even the possibility of the door in the stage wall rattling. It also would seem illogical to build an arena and also provide air conditioning of the theater. In some areas of the country a long enough season of dependable, comfortable weather may make outdoor theater practicable -- provided that there can also be found a location free from the noise of highways, railroads, and airplane routes. Even then, it is preferable that a separate stage be provided (which can still be convenient to prop storage, dressing rooms, etc.) to avoid the pitfall of any openings or obstructions in the stage rear wall.

Mary Gwen Owen
Fine Arts Department
Macalester College

MULTI-USE AND GENERAL PURPOSE FACILITIES

To this point we have considered the specialized facilities--theater, music, and art. As the workshop progressed, it became apparent the thinking indicated it was both economically and educationally sound to share certain facilities.

- "Art and Theater might be aided by placing an art workshop adjoining the stage shop and move materials back and forth through common door or common corridor. Art people participate in scene design and construction."

- "Why not a 'recording center'? Such a classroom-type facility could mean Theory of Music, Music Appreciation, lectures, history of the various arts, and so on, could share the area with the normal play-back needed for speech-theater students."

- "The Fine Arts Library could more appropriately be thought of as a 'Resource Center'. The materials there assembled are technical--specific to the various arts and not 'books' in the general sense, which remain in the campus library."

- "The central area, or lobby, by which Theatre, Art and Music are united, could be used for art exhibits and special departmental display."

- "Would it not be appropriate to consider a united lounge or 'hospitality' area to be shared by all the administration of the Fine Arts Center?"

Other suggestions were put forth. But, running through the discussion at this point, was the recurring hope that the strict departmentalization in the Fine Arts Center could and should be eliminated. The prime reason was obvious--a sharing of experiences among those enrolled in the various departments as well as a better chance for "fine arts exposure" to the student from other areas of the university taking the limited subjects required for a degree. The consensus seemed to be that the faculty, whether they be music, art or speech and drama, should be brought together. The opinion was expressed that there is an affinity between music and art and drama and some effort to relate the physical area of at least the administrative offices should be considered. As one participant put it: "We can talk about integration of areas until we are blue in the face, but unless we make some effort physically to bring these people together they will never get together."

The ideal Fine Arts Center, then, might see a central resource center, grouping the offices of department heads, and a common faculty lounge as means to facilitate integration and interrelation of the major elements of the center. If this is part of the planning, the location of the faculty offices either centrally or dispersed by departments, does not take on as much importance.

It was generally agreed that with proper planning, the classroom areas could well be shared. In fact, this is considered an aid to eliminating the contention that a certain classroom is exclusively "Music" or "Speech" and furthering the idea that general classrooms are for use of the entire center. This would add to the feeling of interrelation of the fine arts.

As can be seen by reviewing the discussion of the various fine arts areas, the library came in for careful consideration. As a simplified reporting on the lengthy discussion on this subject, it was generally felt academic source material belong in the main campus library, with only specialized materials (sheet music, recordings, play scripts, etc.) in the specialized instruction areas. This led to the generally accepted conclusion that this centralized Fine Arts Library, might well take the form of a resource center, under one librarian, with listening booths, recording booths and other electronic educational aids. The resource center, then, could be to the individual student what the common faculty lounge is to the teaching staff. By using this approach, carefully programmed before the architect touched pencil to paper, the Fine Arts Resource Center could be a vital part of the educational program.

For more discussion on these subjects, see the individual sections on "Theatre" and "Auditorium".

A LOOK AT FOUR CENTERS CURRENTLY BEING PLANNED

As part of the reference materials for the workshop, a series of sketches depicting the history of the theater, the programs for four proposed Fine Arts Centers, and a look at a few Centers presently in operation were displayed in the room. The sketches were the work of Perkins & Will partner William Brubaker. To wrap-up the conference, Mr. Brubaker briefly discussed the programs especially as they related to the ideas expressed during the day. First, the four contemplated programs:

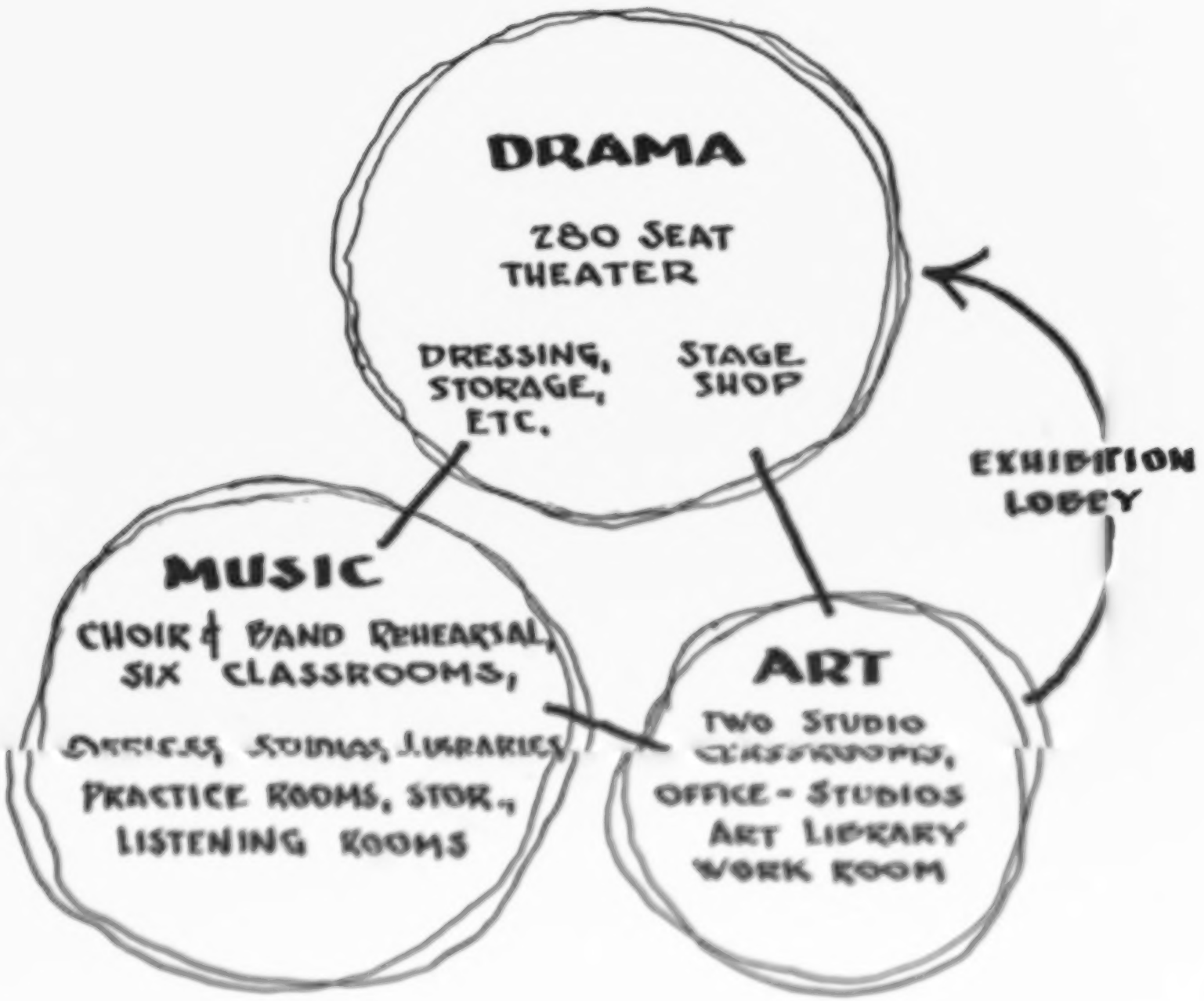
Hiram College, Hiram, Ohio: "They have a simple need--a home for drama, music and art. In drama they have an auditorium built in the 1920's which is a perfectly bad auditorium for drama."

University of Denver, Denver, Colorado: "At Denver the words 'Fine Arts Center' do not seem quite right. The words used are 'Communication Arts Center.' This is favored by the fact that speech is one of the strong and important elements in this particular group of buildings. The program is quite complex and involves one of the greatest expenditures the university would experience, so there is quite a range."

Knox College, Galesburg, Illinois: "We simply separated out those facilities common to all three of the teaching areas and indicated that these are the areas that lend themselves most aptly to joint use by the three departments."

Concordia Teachers College, River Forest, Illinois: "There is a definite relationship between radio, television, theater. Outdoor theater is very much a part of the program."

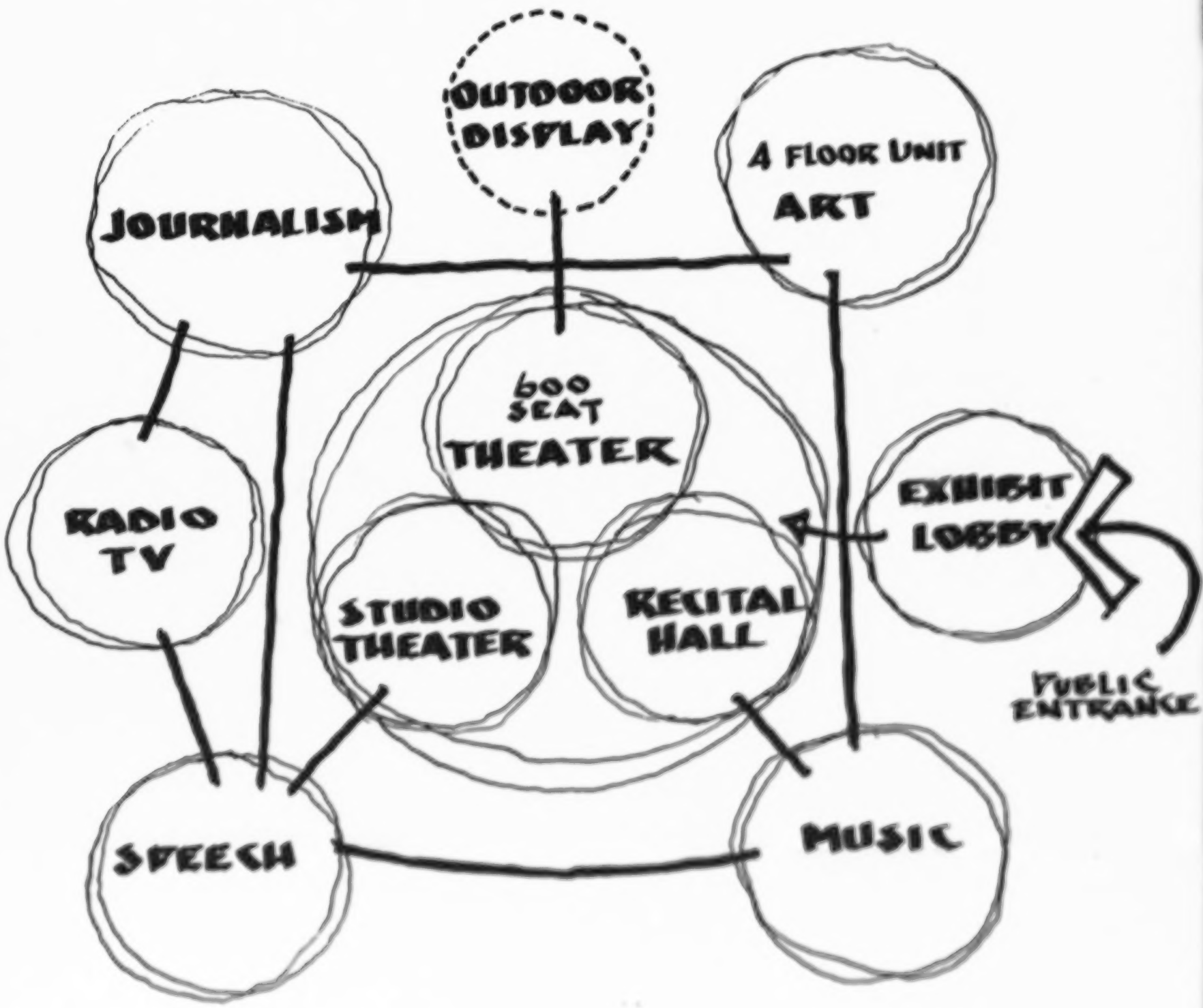
On the following pages these four programs are briefly and simply diagrammed.



GROSS AREA RECAP.

MUSIC	16,600 ϕ
DRAMA	14,000
ART	5,400
TOTAL	36,000 SQ. FT.

FINE ARTS CENTER - HIRAM COLLEGE



GROSS AREA RECAP

ART	67,000 ϕ
JOURNALISM	5,000
MUSIC	49,000
RADIO-TV	14,500
THEATER	49,000
SPEECH	23,500
TOTAL	208,000 SQ.FT.

COMMUNICATION ARTS CENTER: THE UNIVERSITY OF DENVER

GROSS AREA RECAP

MUSIC	10,800 ϕ
AUDITORIUM-MUSIC HALL	20,000 ϕ
THEATER	27,000 ϕ
ART	14,000 ϕ
GENERAL PURPOSE	14,000 ϕ
TOTAL	85,000 SQ FT

FINE ARTS CENTER - KNOX COLLEGE

GROSS AREA RECAP.

ART	7,000 ϕ
MUSIC	24,000
SPEECH	7,000
LANGUAGE	7,000
GEN. PURPOSE	12,000
TOTAL	47,000 SQ. FT. (INCLUDING 21,000ϕ EXISTING)

COMMUNICATION ARTS CENTER: CONCORDIA TEACHERS COLLEGE

A LOOK AT A FEW FINE ARTS CENTER FACILITIES

On the following few pages, are diagrammed programs of a selected group of Fine Arts Centers currently in operation:

Lawrence College

Wellesley College Art Center

Saral Lawrence College

Kalita Humpreys Theater, Dallas

Auditorium, Oberlin College

University of Kansas

University of Arkansas Art Center

Theater, University of Miami

Loeb Drama Center, Harvard

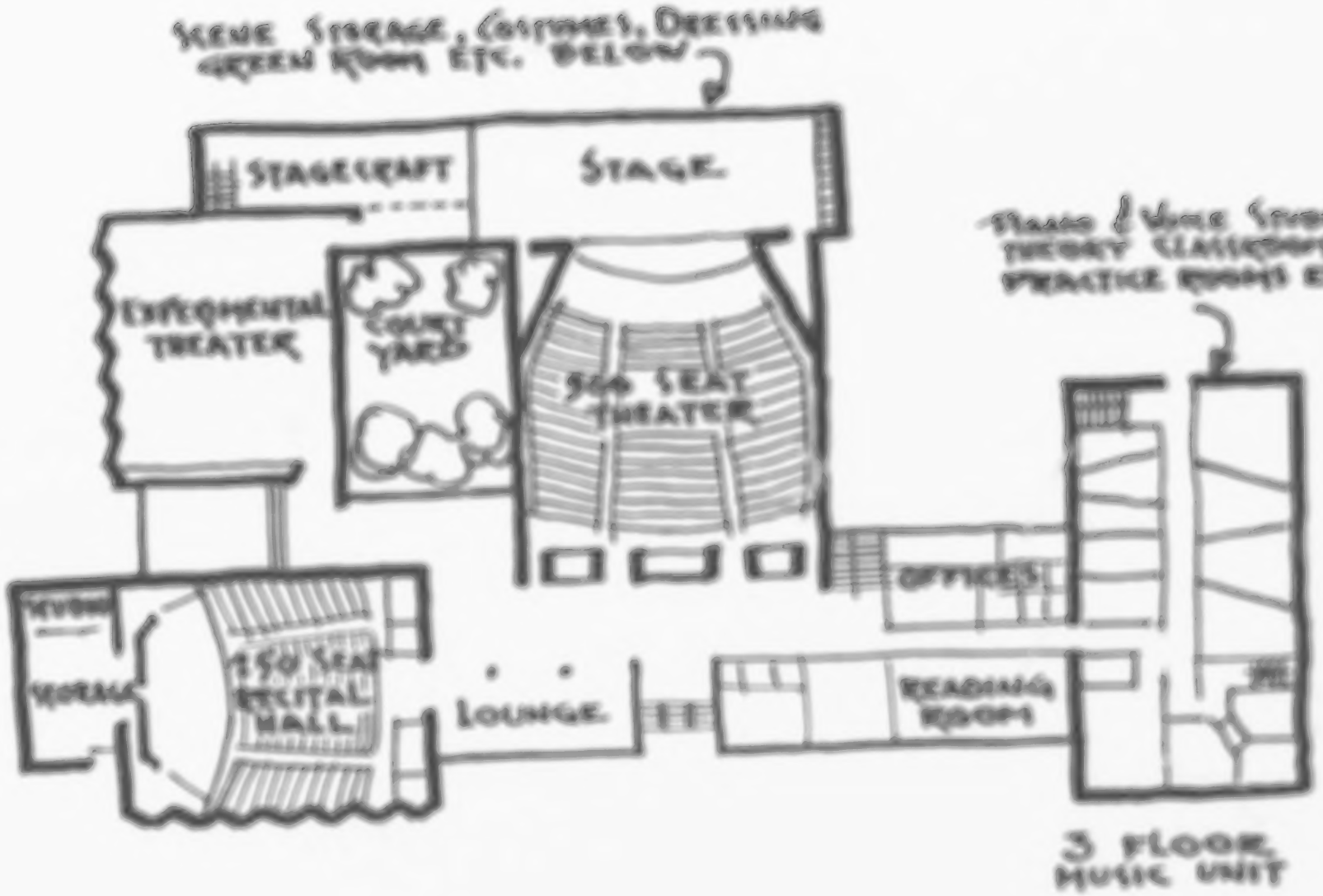
Fine Arts Center, Maryville College

Community Arts Center, Wayne State University

Shakespeare Festival Theater, Stratford, Ontario, Canada

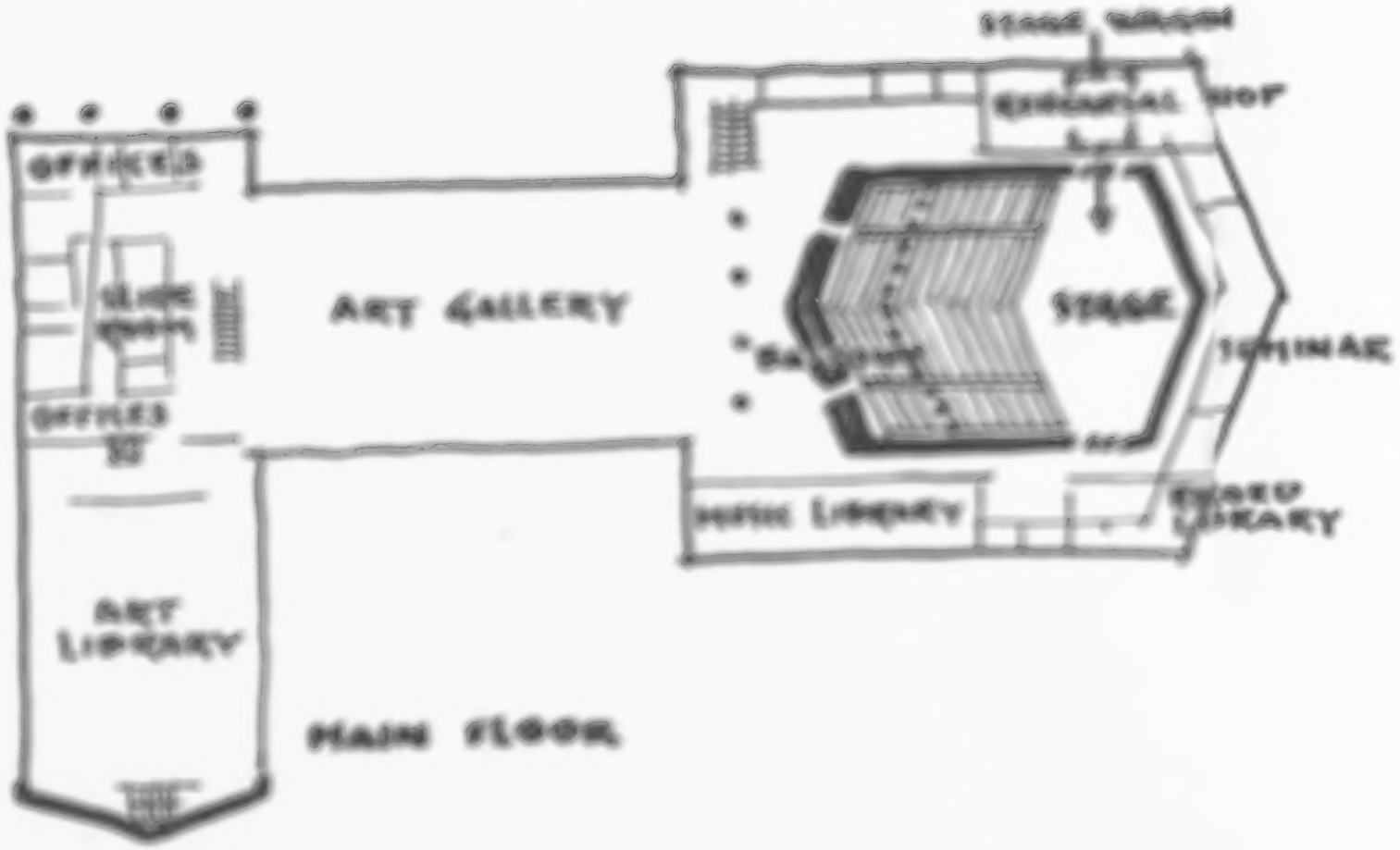
"It is most heartening to learn that other people have the same problems and that we are having reconfirmation or reinforcement of the kinds of ideas we are now working with in the development of the Fine Arts Centers where we can actively engage in the programming."

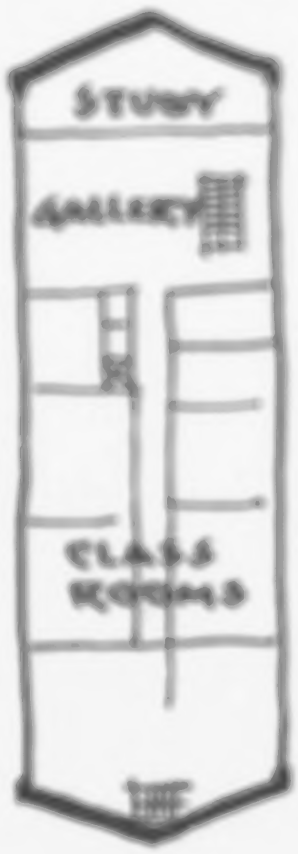
George Hutchinson
Partner, Perkins & Will



COST OF CENTER $1.4 MILLION

MUSIC-DRAMA CENTER :- LAWRENCE COLLEGE



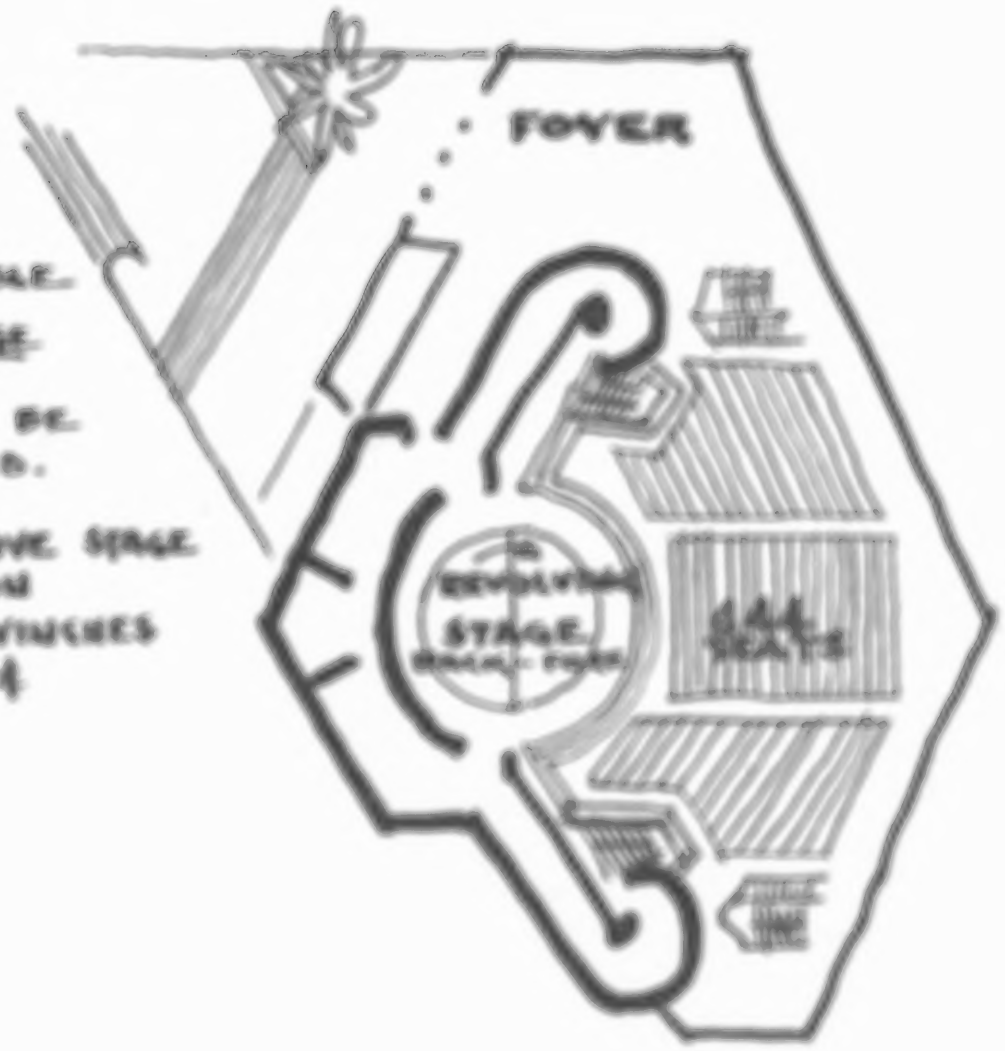


2ND FLOOR

1700 STUDENT COLLEGE
COST OF ART CENTER $3 MILLION

July '59 "ARCH RECORD"

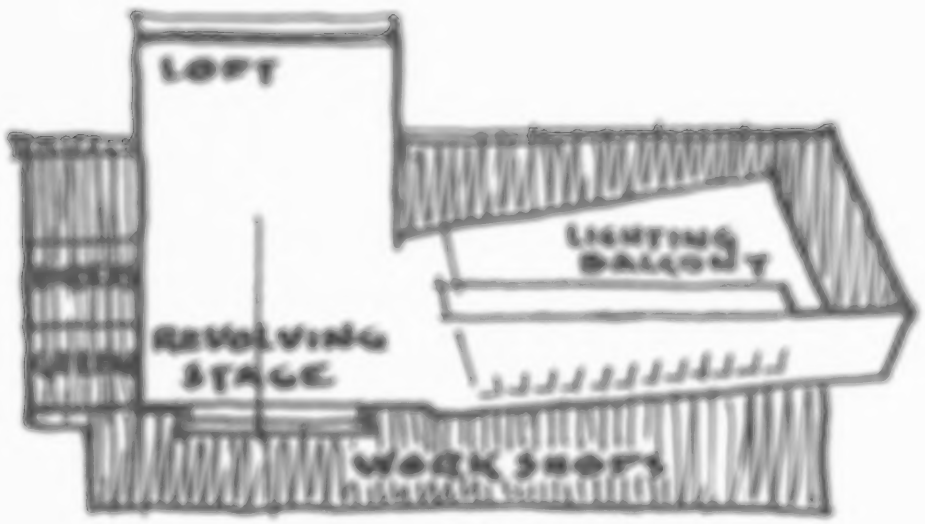
JEWETT ARTS CENTER - WELLESLEY COLLEGE



(40' CIRCULAR STAGE.
32' REVOLVING TURNTABLE.

ORIGINAL PLAN TO CHANGE SCENERY BUT CIRCLE PROVED TOO SMALL TO BE PERMANENTLY DIVIDED.

SCENERY STORED ABOVE STAGE BUT NO SANDBAGS ON WALLS... SO SPECIAL WINCHES ARE USED TO RAISE 4 LOWER FLATS.



KALITA HUMPHREYS THEATER
OF THE DALLAS THEATER CENTER

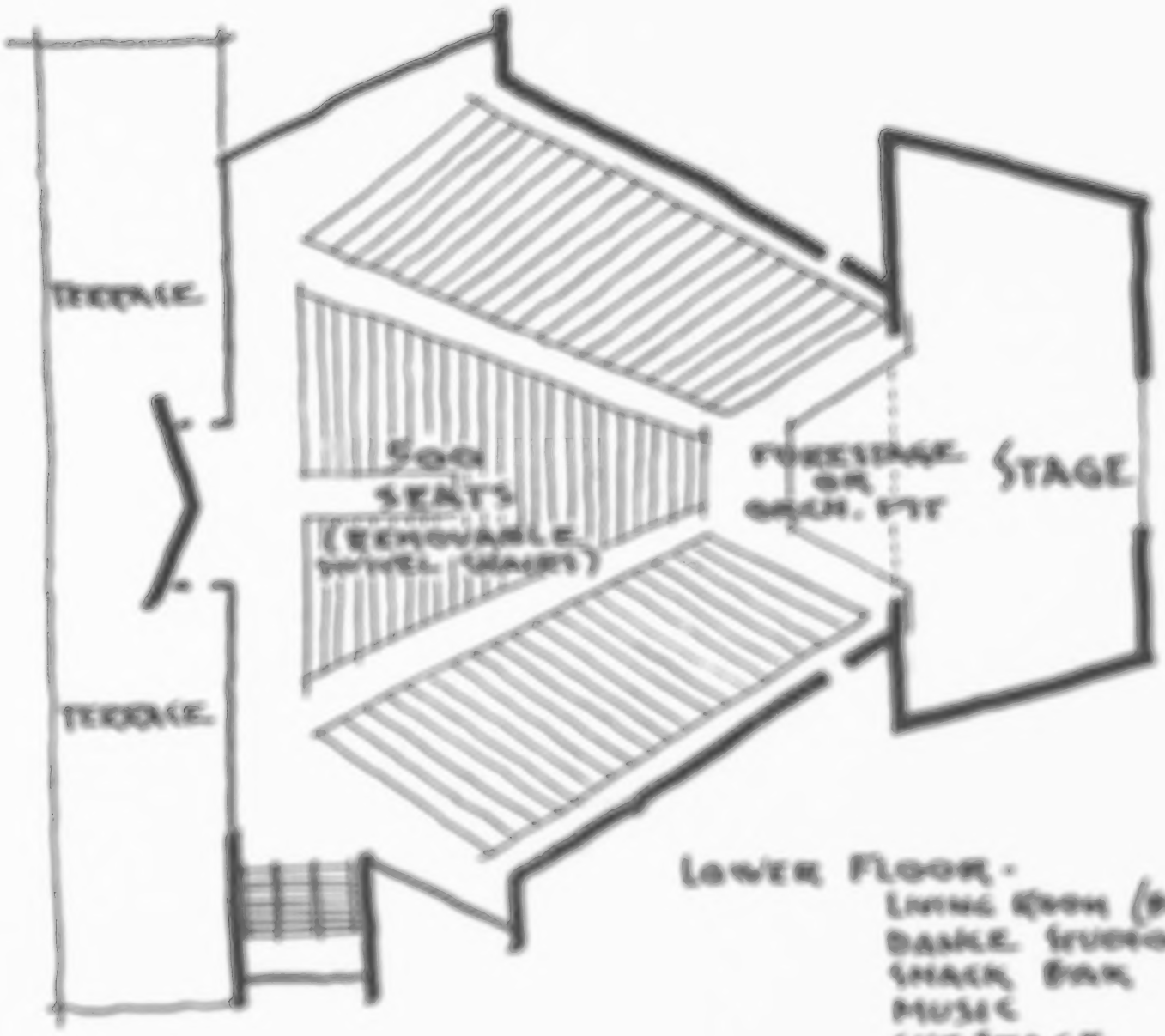
FRANK LLOYD WRIGHT- ARCHITECT
W. KELLY OLIVER, SUPERVISING ARCHITECT

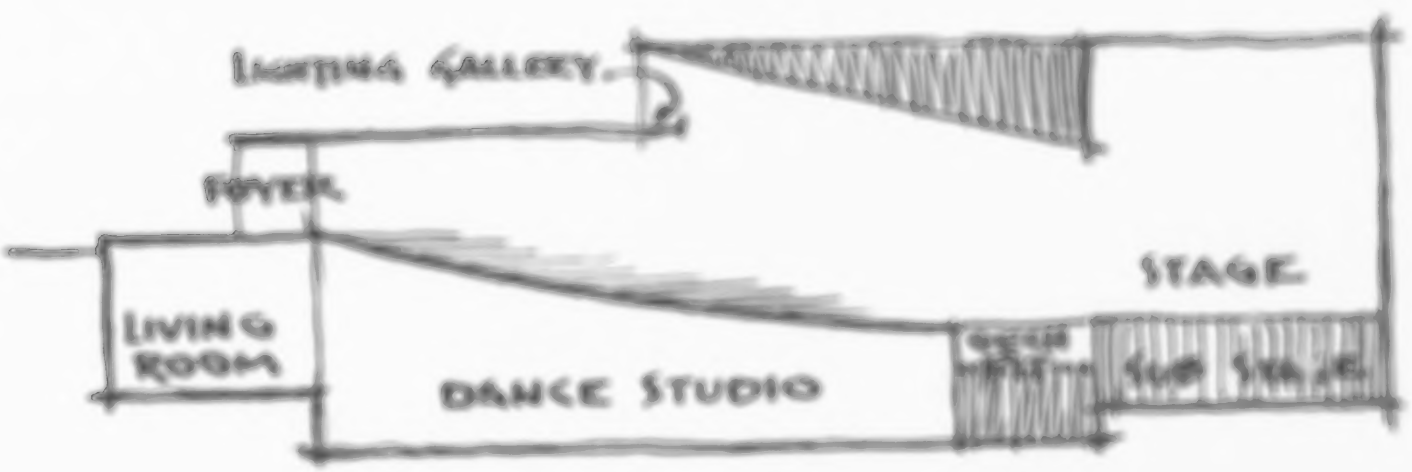
GEORGE C. IZENOUR
LIGHTING & MECH.
CONSULTANT FOR STAGE.

COST OF THEATER $1 MILLION

MARCH 1960 "ARCH RECORD"
SEPT 1960 "WERK"

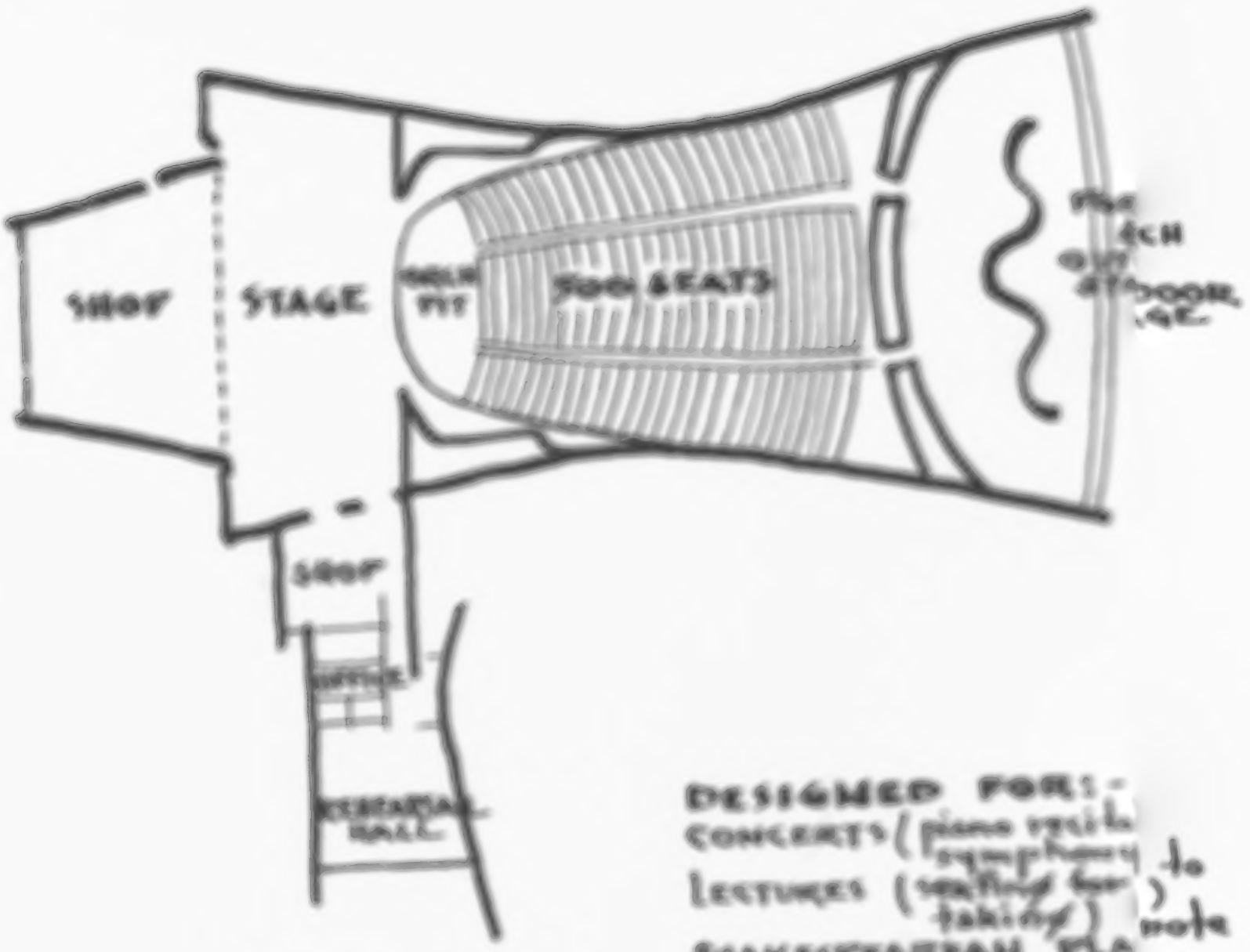
KALITA HUMPHREYS THEATER - DALLAS





DEC. 1952 "ARCH FORUM"

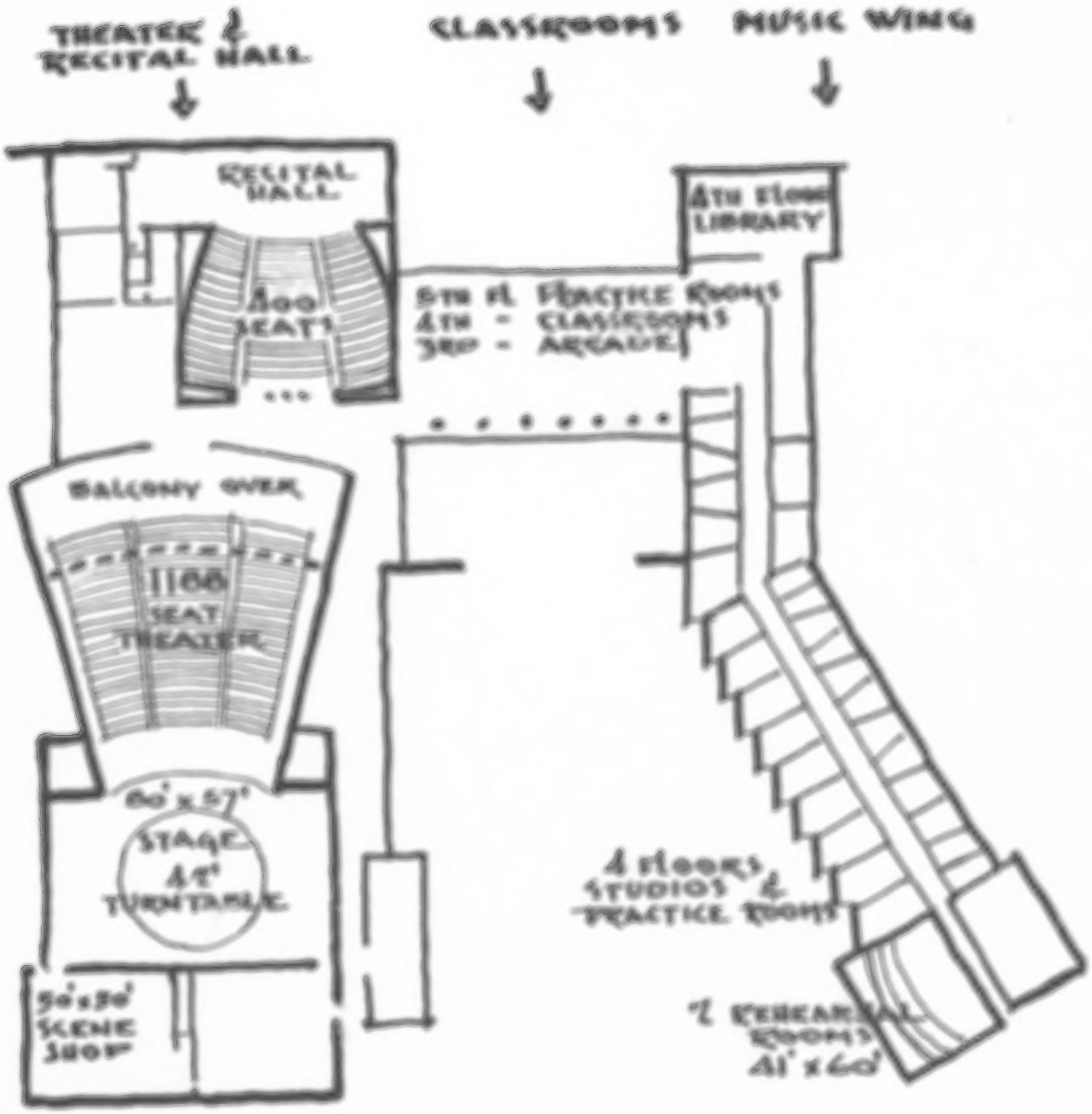
THEATER ARTS CENTER :-
SARAH LAWRENCE COLLEGE



DESIGNED FOR:-
CONCERTS (piano recitals, symphony, etc.)
LECTURES (reading, note taking)
SHAKESPEAREAN PLAYS

JAN. 54 "ARCH FORUM"

AUDITORIUM - OBERLIN COLLEGE



MUSIC & DRAMATIC ARTS BUILDING
UNIVERSITY OF KANSAS

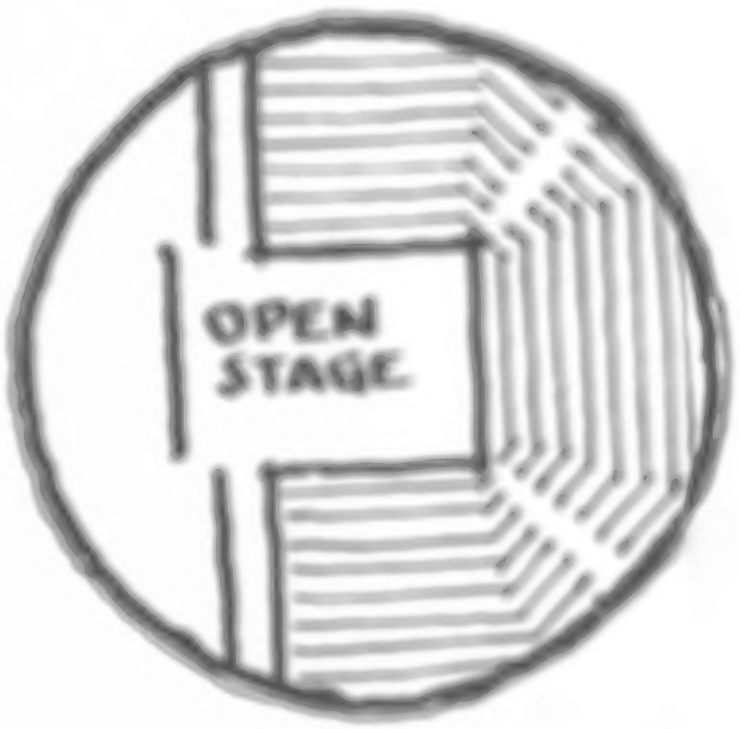
COST OF ART CENTER (1950) $1 MILLION
SEPT 1951 "ARCH FORUM"
JUNE 1950 "ARCH RECORD"

ART CENTER - UNIVERSITY OF ARKANSAS

ARENA OR THEATER
IN THE ROUND

LYRIC THEATER FOR
OPERETTA & DANCE

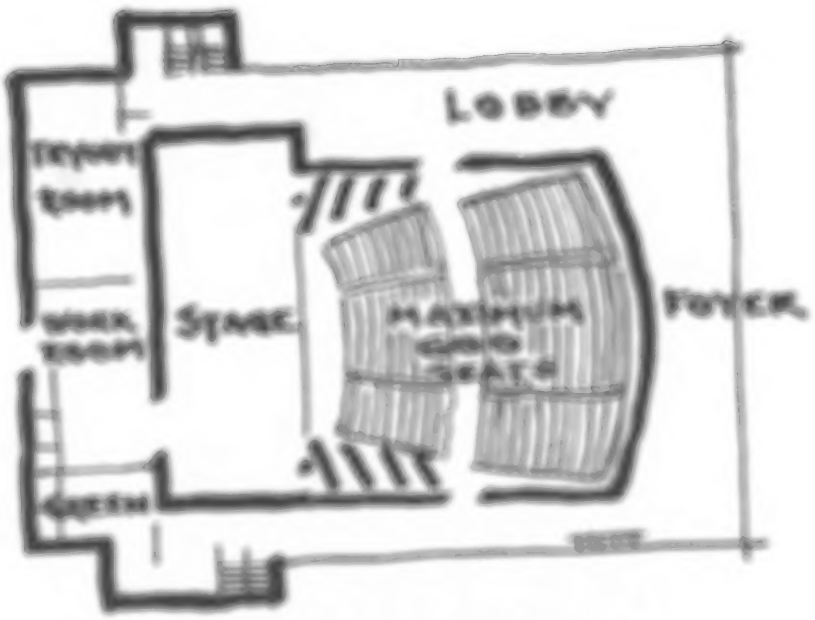
PROSCENIUM THEATER
WITH REVOLVING STAGE



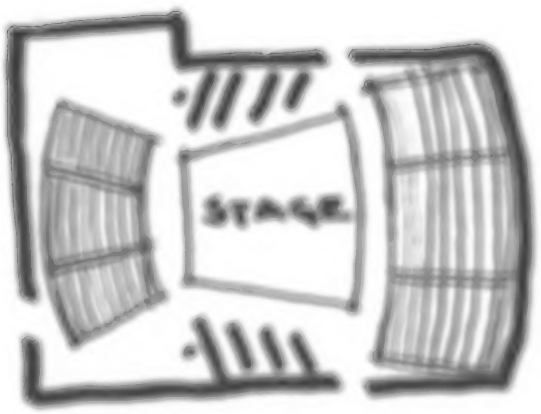
ELIZABETHAN THEATER
WITH OPEN STAGE

100 FT. DIAMETER DOME

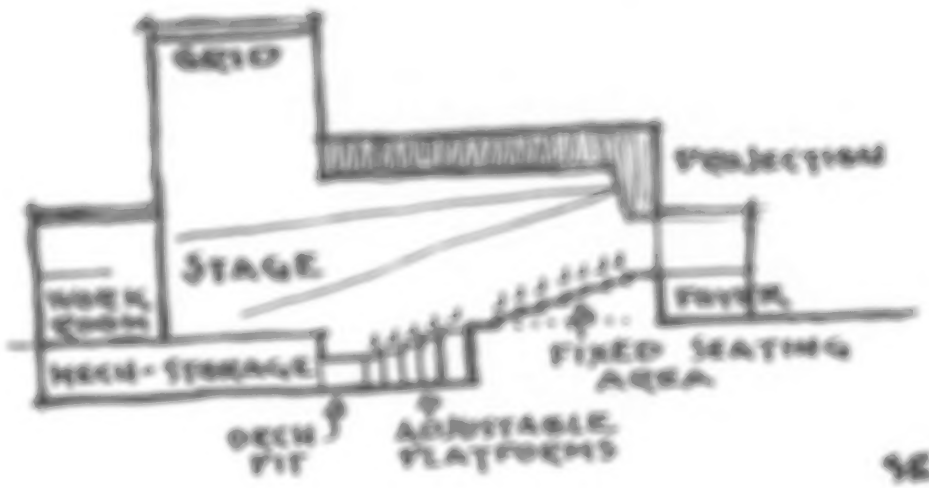
RING THEATER-UNIVERSITY OF MIAMI

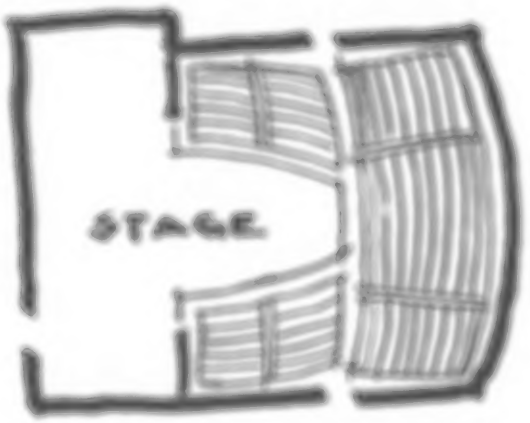


PROSCENIUM THEATER



SET UP FOR THEATER IN THE ROUND

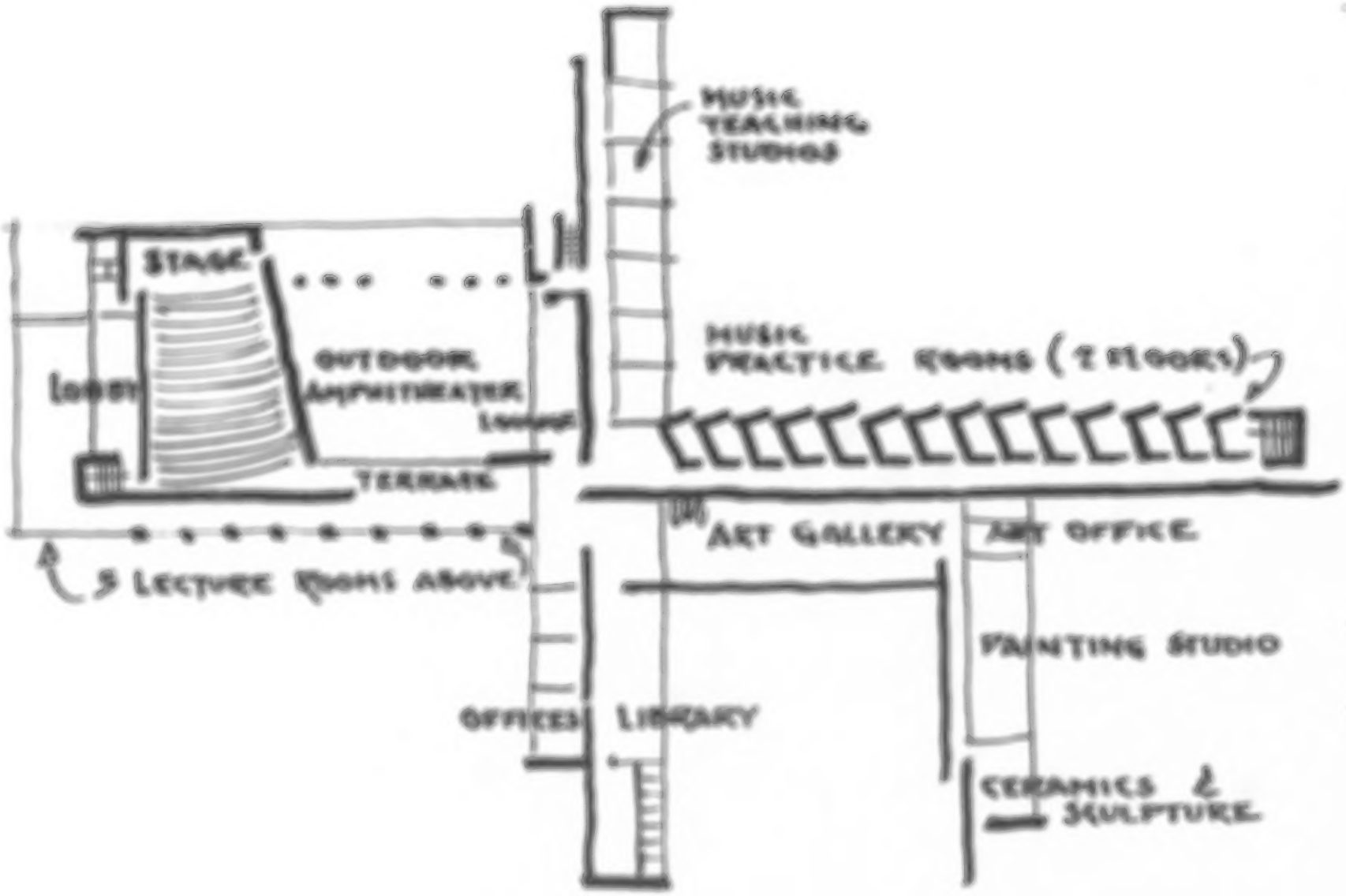




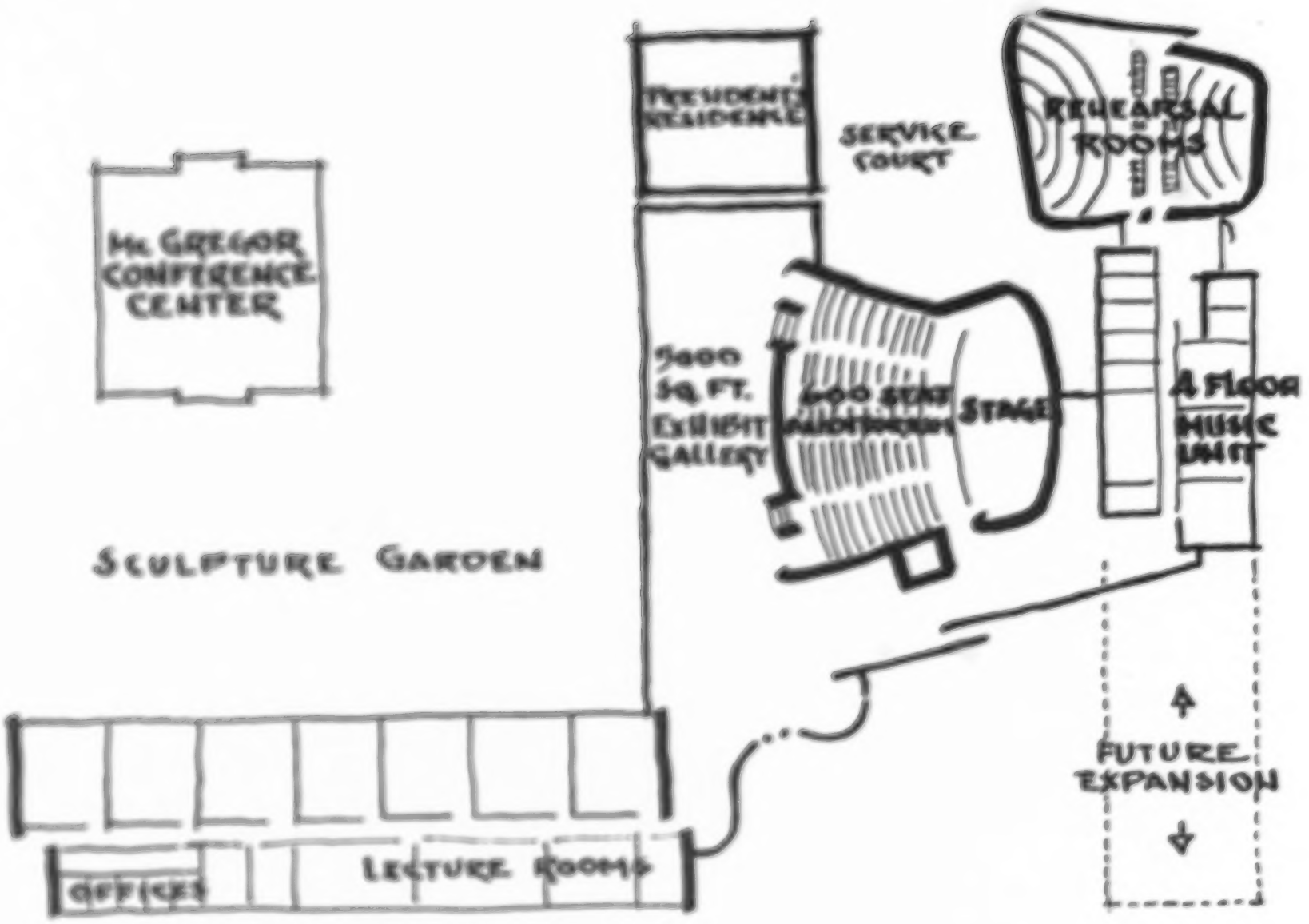
SET UP FOR ELIZABETHAN THEATER

OCT 1959 "ARCH RECORD"
SEPT 1960 "ARCH RECORD"
JUNE 1960 "ARCH FORUM"

LOEB DRAMA CENTER- HARVARD UNIVERSITY



FINE ARTS CENTER - MARYVILLE COLLEGE

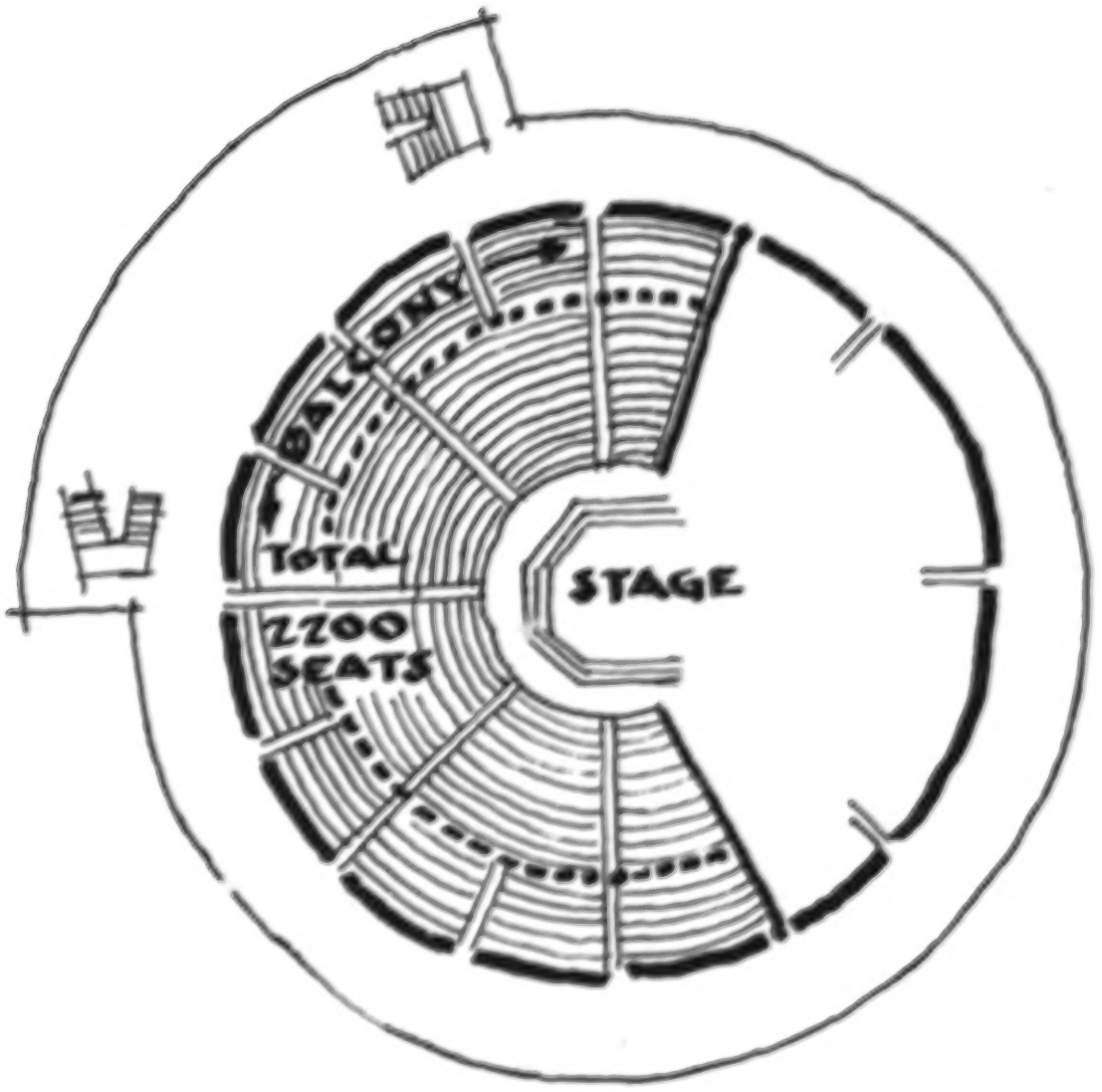


4 FLOOR ART UNIT

4TH FL. GRADUATE & FACULTY STUDIOS
3RD - PAINTING & SCULPTURE
2ND - GRAPHIC & WEAVING
1ST - INDUSTRIAL, CERAMIC, DESIGN

	AREA	COST/SQ FT	COST
AUDITORIUM	58,000 ϕ	x $31.78	= $1,837,000
ART UNIT	63,000 ϕ	x 18.59	= 1,161,000
MUSIC UNIT	27,500 ϕ	x 26.11	= 717,000
TOTAL BUILDING COST-	148,500 ϕ	x $25.00	= $3,710,000

COMMUNITY ARTS CENTER- WAYNE STATE



SEPT. 1960 "WERK"
JUNE 1960 "ARCH. FORUM"

SHAKESPEARE FESTIVAL THEATER
STRATFORD, ONTARIO

Additional copies of this report available from:

George Hutchinson
Perkins & Will, Architects
309 West Jackson Boulevard
Chicago 6, Illinois

Photos: Archie Lieberman
Art Work: Wesley Weiting